


VOGUE



*Summer Homes and
Hostess Number*

The Vogue Company
CONDÉ NAST Publisher

*May Fifteenth 1919
Price 35 Cents*



CREME OIL

THE CREAM OF OLIVE OIL SOAPS

Refinement

— has certain marks of identity. The one most apparent is a clear, healthy skin—an instant revelation of thought and care in retaining nature's endowment.

CREME OIL—the Cream of Olive Oil Soaps, is made of nature's choicest oils. It is preferred by persons of discrimination because it not only cleanses thoroughly but soothes and refreshes; also because of its attested efficiency in attaining a clear and healthy skin.

PEET BROS. MFG. CO.

KANSAS CITY
SAN FRANCISCO

CREME OIL
THE CREAM OF
OLIVE OIL SOAPS



Futurist B221 nainsook with washable satin shoulder- straps and draw-string, \$1.75.

FUTURIST

WOMAN'S MODERN UNDERGARMENT
OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS

Futurist prices range from \$1.50 upwards to \$6.00. On request we will name the Futurist store nearest you.



Futurist—as feminine as a lotus flower—the most exquisite of undergarments! Worn under the corset, it nestles, sheer and dainty, in unobtrusive intimacy. It coaxes forth an approving smile does milady glance in her mirror. Futurist—a favorite texture is Jap silk the hue of peach blooms. It may be had also in crepe de chine, batiste, nainsook, marquisette, mull combination, silk mull, or Jap combination, as one prefers.



THE FUTURIST COMPANY
320-322 South Franklin Street Chicago, U. S. A.
New York Office, 111 Fifth Ave. San Francisco Office, 120 Battery St.



*True Irish Linen
combines romance with
utility and conveys a lasting
sentiment so appropriate to
the gift*

Correctness is never comparative.

Nothing receives such close inspection and appraisal as the Wedding Present—not only by the Bride and Groom themselves—but by all the guests.

A present can no more be almost correct than a fabric can be almost genuine Linen.

True Irish Linen has many exclusive virtues for presentations—the value that is woven into it by the skilled hands of its makers—and the fact that true Irish Linen is never considered inexpensive.

The duplication common to the usual form of presents is a traditional embarrassment to bridal couples. With Linen this is entirely absent. No Bride can receive too much Linen.

THE IRISH LINEN SOCIETY
BELFAST, IRELAND



Franklin Simon & Co.



Fifth Avenue, 37th and 38th Sts., New York

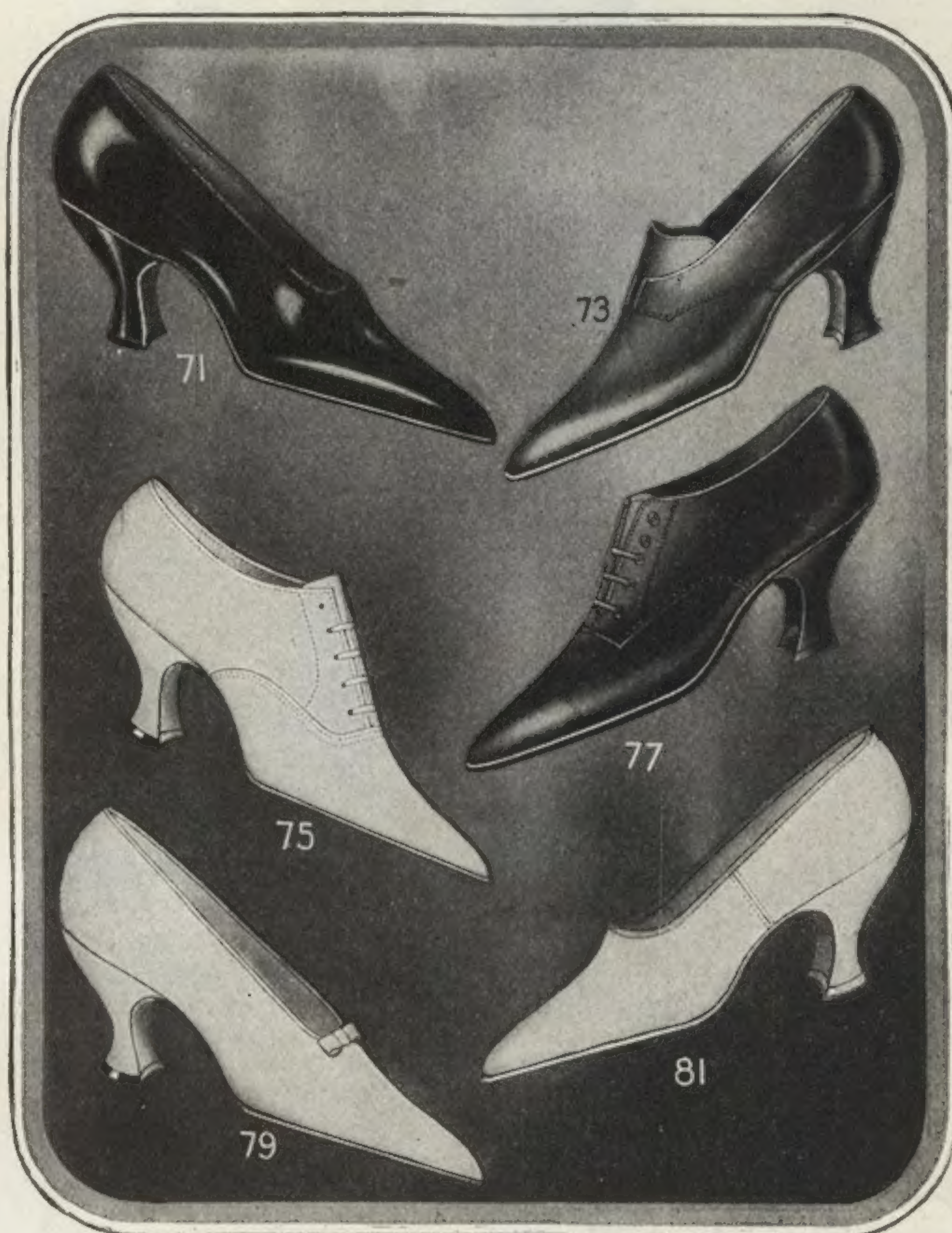
Low Shoes Lead the Way of Fashion

For WOMEN and MISSES

71—Hand sewed Dress Pumps of black patent or dull black kidskin with long vamps. 10.00

73—Hand sewed Pumps of dark brown, dull black or patent kidskin. 10.00

75—New model White Rheinskin Cloth Oxfords, long vamps and hand turned soles. 7.50



77—Hand sewed Dress Oxfords of dull black or black patent kidskin, with long vamps. 10.00

79—White Rheinskin Cloth Pumps with self bow; smart long vamp model. 6.50

81—Dress Pumps of highest quality white kidskin, hand turned soles and French heels. 9.50



83—Hand sewed Pumps with low French heels, of dark brown or black Russia calfskin, also black patent leather. 10.00

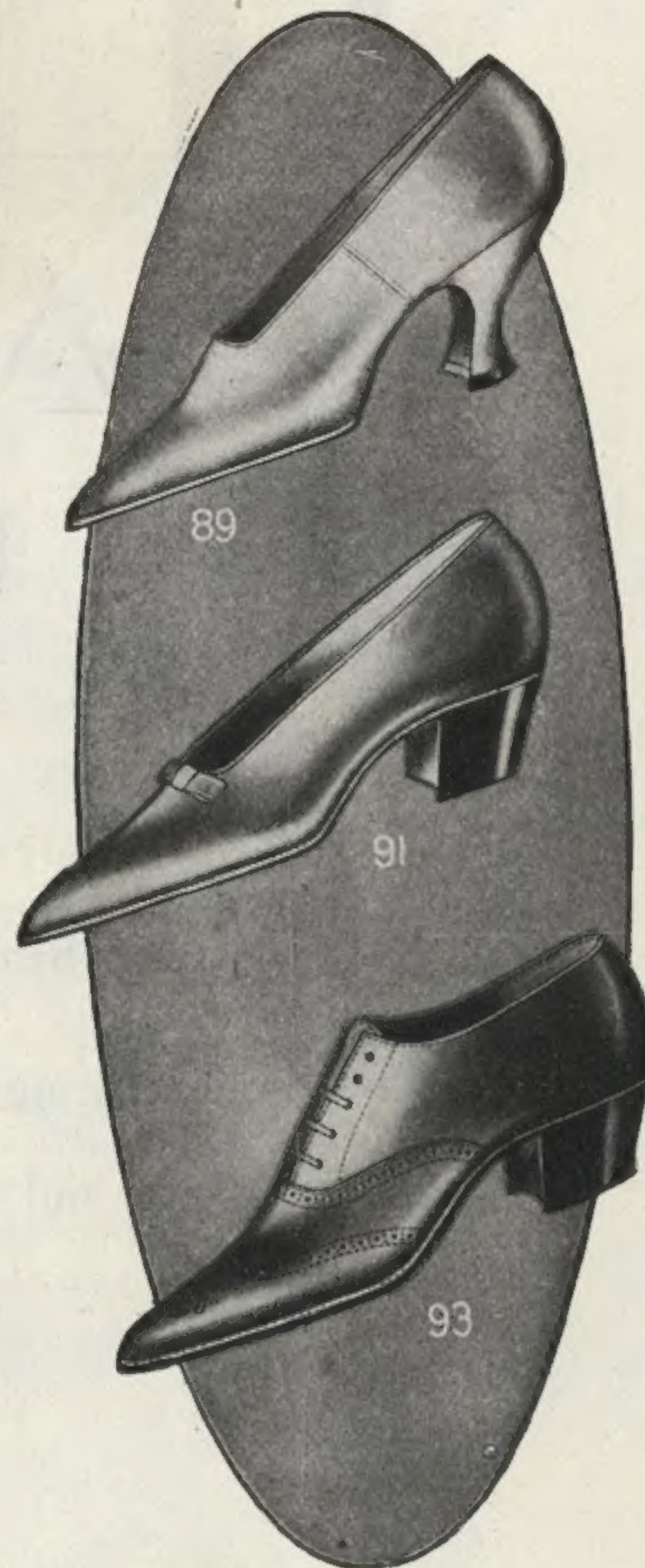
85—Smart Sport Oxfords of White Rheinskin Cloth with white buckskin tips and laced stays, white leather soles and military heels. 8.50

87—White genuine Buckskin Oxfords with white leather soles and covered military heels. 10.00

89—Hand sewed Dress Pumps of gray Buckskin, with shapely high arches and long vamps. 10.00

91—Smart Walking Pumps of dark brown or black Russia calfskin with self bows, leather military heels. 8.50

93—Dark brown or black Russia Calfskin Walking Oxfords, simulated wing tips and leather military heels. 8.00



WOMEN'S and MISSES' SHOE SHOP—Third Floor.



ATHENA
Underwear

*The Luxury of Perfectly
Fitting Underwear*



Ordinary
Underwear

ATHENA

UNDERWEAR

FOR WOMEN AND CHILDREN

ATHENA Underwear brings complete comfort—with a feeling of poise and certain distinction—because it is tailored and fashioned to fit; not *stretched* to fit. Its beautiful fabrics and dainty trimmings give the finishing touch of perfection. Every detail is correct.

Note the striking contrast between ATHENA and ordinary underwear, as shown in the illustrations of Women's Underwear. ATHENA is made in all sizes, weights and qualities, at the prices you pay for ordinary underwear.

Ask your local dealer to show you ATHENA'S seven special features

MARSHALL FIELD & COMPANY
Chicago New York



Copyright, 1919, by
Marshall Field & Company



Household packing box, containing pencil, knife, 2 balls twine, tags, tube of paste and mending tissue. In various leathers, size $6\frac{1}{2} \times 5\frac{1}{2} \times 4$ inches. \$8.00. Initials stamped on cover 25c extra.



Photograph frame, opening $5\frac{3}{4} \times 7\frac{3}{4}$ inches, glass protection. Beaver calfskin leather in pink, blue, brown, grey, green or purple, with border design of gold tooling, easel back. \$15.50



Mail box, slot at top marked "Letters"; door with lock and key, glass at bottom, cleansable celluloid card above for indicating arrival and departure of mails. Size $6\frac{3}{4} \times 5\frac{3}{4} \times 12$ inches high, gilt hooks on back; in colored morocco leather \$16.50. Tan pigskin \$23.00



Luxury— "The Mother of Invention"

It is "Luxury" and not "Necessity" which is the Mother of Invention. After material necessities are appeased, it is to the desire for Luxury for the better things of Life, that we owe all the refinements, comforts and inventions of Civilization.



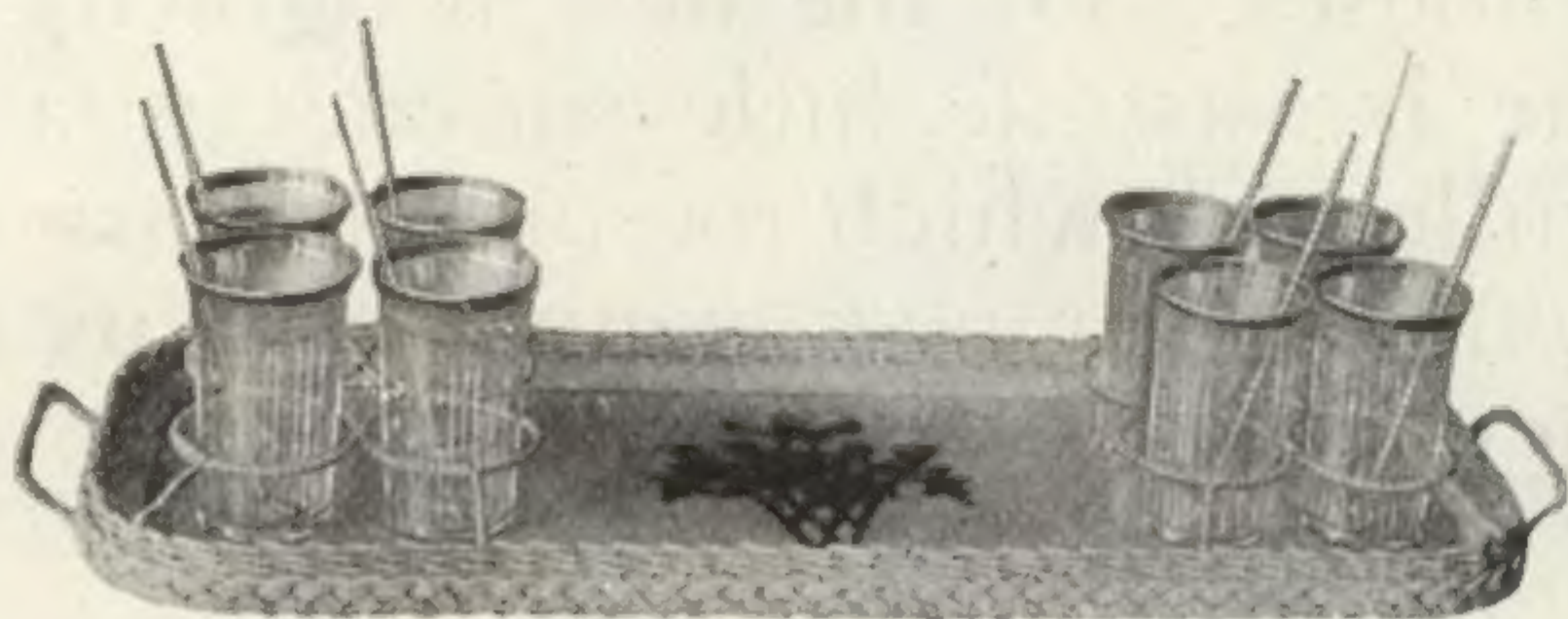
"Guest" book, shown open and closed, of glazed calfskin leather, pastel shades, border of gold tooling, mounted on stiff base with velvet bottom. "Guest Book" stamped in gilt on side, gilt-edge ruled pages. Size 11×9 inches folded. \$13.00. Initials or name stamped without charge



Handsome desk set, comprising blotter-pad 19×24 inches, stationery rack, inkstand, stamp box, calendar, hand blotter, shot jar, note pad, pen tray and letter opener. Black glass, polished brass trimmings \$44.00. Black glass, nickel trimmings \$47.00. Quill pen \$3.00. Artistic monogram dies, by skilled workmen, to order \$5.00. Sketches sent upon request. An exceptional assortment of correspondence papers, Holiday, Birthday and Place cards



Serving tray of closely woven colored wicker, with stencil design center, fitted with 4 engraved crystal glasses, spaces for bottles: $21\frac{1}{2} \times 9\frac{1}{4}$ inches, \$12.75. Sterling silver bottle openers from \$2.25



Refreshment set: tray of colored enamel wicker, center of colored broadcloth appliqué "basket of flowers" design-under-glass, complete with 8 glasses in wicker racks, $25 \times 9\frac{1}{4}$ inches, \$21.00. Fitted with 8 iridescent glasses, \$14.00. Glass straw-spoons, each 15c extra



"Tea Cozy"—tray of colored enamel wicker, hand-painted flower design in center, removable cretonne-padded "tea-cozy" in center. Tray $22\frac{1}{4}$ inches in diameter, unfitted \$15.00. Tea set: white china with colored floral and bird decorations, pot, creamer, sugar basin, 6 cups and saucers, tea service, \$10.00. Tea plates to match, each \$1.00



Fruit and flower holder, of black or colored enamel wicker with hand-painted flower decoration at bottom, base $9\frac{3}{4}$ inch diameter, $14\frac{1}{2}$ inches high over all \$9.00. Artificial fruits and flowers extra. Prices submitted upon request

Mark Cross

THE WORLD'S GREATEST LEATHER STORES
404 FIFTH AVENUE
NEW YORK

89 Regent St. LONDON 253 Broadway NEW YORK 145 Tremont St. BOSTON
Special Mail-Order Service for Out-of-Town Patrons



Tea wagon, of highly polished black enamel wicker, removable top tray and 4 removable wicker serving stands with cretonne-under-glass, rubber-tire wheels, stands when not in use are hung under tray; wagon unfitted \$56.00. Tea set for "Four" as shown, white china, floral decoration, \$25.00. Colored enamel and silver plated vase, unfitted \$2.89. Art flowers extra. Silver plated box for 50 cigarettes \$6.30. Silver plated cocktail shaker, pint-size, \$6.83. Crystal glasses, each 65c. Colored enamel match-box holder \$4.00. Jade glass ash tray \$1.75

The Summer Fashions number of VOGUE

Dated June 1

SUMMER'S all right, and so is the sea. But think how much nicer they'd look to you if you knew they were just a background for your new blue jersey bathing suit, all braided and bound in grey. This clever little bather has adopted the cunningest of sleeves that aren't sleeves at all—thereby proving their 1919-ness—and as for that cap that looks so elaborate and isn't in the very least, she got it out of the Summer Fashions Number of Vogue—plus a straight strip of blue jersey with more of the magic grey braiding.



A YEAR ago, Vogue would have said that summer was just—er—summer, don't you know? But this one isn't. It's Victory-summer. And clothes are going to be quite, quite different.

YOU can't imagine such ingenious gayeties—you've simply got to see them. A French blue chiffon parasol, for instance—a sophisticated *chasse* sort of parasol—with a lining of flowered chiffon put on as no parasol was ever lined before. . . . The demurest and most chic of overblouses in English eyelet embroidery to be worn with one's so-necessary black satin

skirt. . . . Bathing suits designed by Claire Avery, any one of which would turn a Red Cross Ambulance driver into a confirmed mermaid. . . .

AND hats! All the flowers and fruit, all the lilt and colour that went out of life for four years have gone singing into those hats. But even they can't permanently distract us from the new blouses. Or the new tea-gowns. Or those quite irresistible little summer wraps of lace and tulle with which the initiated are planning to render their new evening gowns more intriguing than ever.

VOGUE has gone all along the Avenue—and into the most fascinating of the wee side street specialty shops picking these things for you. And—if you just remind your newsdealer to reserve you the Summer Fashions Number—you can have the benefit of all this tirelessness and discernment in the choice of your own summer wardrobe.

Reserve your copy of the Summer Fashions number at
your usual news stand NOW



VOGUE

CONDÉ NAST, Publisher
EDNA WOOLMAN CHASE, Editor
HEYWORTH CAMPBELL, Art Director

19 WEST 44th STREET, NEW YORK CITY

35 CENTS A COPY
\$5 A YEAR

TWICE A MONTH
24 ISSUES A YEAR

Summer Clothes for Active Boys

A. Middy suit of white twill in short sleeve style with vertical pockets. Collar, cuffs and pipings of blue, old rose, brown or green. Sizes 3 to 8 years. \$1.89

B. Reefer of all wool true blue navy serge trimmed with brass buttons and emblem on sleeve. Lined with alpaca. Sizes 2½ to 8 years. \$8.94

C. Washable norfolk suit of pure linen in tweed weave mixtures of tan, green or gray. Made in a smart box pleated model with yoke and patch pockets. Sizes 7 to 16 years. \$6.40

D. Dickens suit with middy blouse that may be worn inside. Made of durable Palmer linen in solid blue with white braid on collar and cuffs. Emblems on sleeve and shield, black tie. Sizes 3 to 8 years. \$3.89

E. Regulation sailor suit of white drill with collar and cuffs of washable navy serge, trimmed with white braid. Made with full deep yoke and black sailor tie. Two pairs of trousers, one long, one short. Sizes 3 to 10 years. \$4.89

White sailor hat with stitched turn-up brim. Sizes 6¾ to 7¼. 74c

F. Junior norfolk suit with box pleats, deep yoke, and patch pockets. White with collar, cuffs and belt of brown, tan or blue devonshire cloth, or solid blue, tan or green. Sizes 3 to 8 years. \$2.97

G. Dickens suit with white repp blouse and trousers of blue, brown or green Palmer linen, collar and cuffs to match. The blouse is pleated, finished with hand cross-stitching and button trimmed. Sizes 3 to 8 years. \$3.74



R.H. Macy & Co.

HERALD SQUARE

NEW YORK



THOSE contemplating the purchase of Custom-Built Motor Car Bodies will find the Thompson Portfolio of Illustrations and Information extremely helpful.

IN it are depicted the graceful, distinctive lines of the new models created in the Thompson shops; the luxurious and exclusive Thompson interior fittings.

The opportunity for selecting not only the type

of body, but the interior appointments as well, permits the purchaser of a Thompson body to express his own individuality and personal taste in his motor car, no less than in his home.

The portfolio will be forwarded upon request.

THOMPSON MOTOR CAR BODIES
E. J. Thompson Co. Forbes Field, Pittsburgh, Pa. 1765 Broadway, New York

An example of
THOMPSON
Custom
Coach-Work



The
Concorde
Limousine

MINERVA

*The Quality Yarn for
Women who Know*

THE photo-portrait shows a fresh creation of the MINERVA Fashion Studios—the hand-knit Coat Sweater, to be slipped over the summer dress on chilly nights. Smarter, handier and less cumbersome than coat or cloak. Knit from MINERVA MOHAIR SAXONETTE—a new yarn—very firm, warm, durable, but featherlight.

You will be delighted with MINERVA Yarns—their exceptional loftiness, variety in color and unusual strength.

At most good stores you'll find a full assortment, wound on "the logical ball." Also the MINERVA Knitting Manual, containing more than 100 ideas, with full instructions for the making. Priced at 35c.—or—postpaid by us, 40c.

Shops that handle MINERVA Yarns will gladly present you with a clever little Style Bulletin, free. It contains a number of garments, as fetching as the one shown here, with complete information for knitting.

Write us direct if you have difficulty in finding MINERVA Yarns or the MINERVA Knitting Book—and be sure to ask us for a copy of the latest MINERVA Style Bulletin.

JAMES LEES & SONS CO.
BRIDGEPORT - (Dept. V) - PENNA.

Special Note to Quality Yarn Shops:
These MINERVA messages, acquainting the best women of your community with MINERVA'S superiority, are appearing in the leading women's magazines. If MINERVA is not represented in your Yarn Department, communicate with us regarding samples and prices.



Beauty—

NO matter how perfect the features, beauty is impossible in the woman of flawed and ageing skin. Cosmetics will not hide the skin's condition; massage and electricity will not permanently remedy it.

To build up the muscles through the circulation of the blood; to aid Nature to do what Nature, unaided, does in youth, is the only safe and permanent method of eradicating wrinkles, removing facial blemishes, restoring the tint and texture of the skin, and preventing that distressing loss of contour, the most ageing sign of all.

Madame Leclaire of Paris and New York will be able to accept a limited number of clients for the remainder of the season. All treatments given personally.

Dear Madame Leclaire:

I want to tell you how wonderful I think your treatment has been and how much good it has done me. I am so appreciative of it that I must write you.

If you come to France, I wish you would let me know and come down to the Villa Trianon, Versailles, I would like to see you.

With all my thanks, I am
Very sincerely yours.

(Signed) Elsie de Wolfe.

MADAME LECLAIRE

11 West 58th Street
New York City

"A MIGEL SILK" FAN-TA-SI

REG. U. S.

"A MIGEL SILK"
FAN-TA-SI

(the "most joyous" of all sports fabrics)

WHY do the smartest stores show you "Fan-Ta-Si" skirts when you ask for "the new thing" in Sportswear?

BECAUSE "Fan-ta-si" is the one new sports silk for Spring 1919. Its tremendous vogue is unparalleled.

THAT'S WHY!

The label insures genuineness.

"Fan-Ta-Si" by the yard has the name on the selvage.

"Fan-Ta-Si" is a "Migel Silk."

Maker of

"Pierrette" for Sheerwear
"Fan-Ta-Si" for Sportswear
"Hindu" for Summerwear
"Moon-Glo" for Everywear

Sole Maker

J. A. Migel
NEW YORK



Kleinert's

Millinery for Mermaids

WHAT captivating bits of mermaid millinery are these gaily-bobbing caps and bonnets that enchant feminine hearts with their becomingness.

Fashion's most exclusive bathing beaches are colorful with Kleinert caps, hats and bonnets, in styles to suit every bathing costume.

Insist on the Kleinert name for service.

I. B. KLEINERT RUBBER CO.

719-727 Broadway

New York

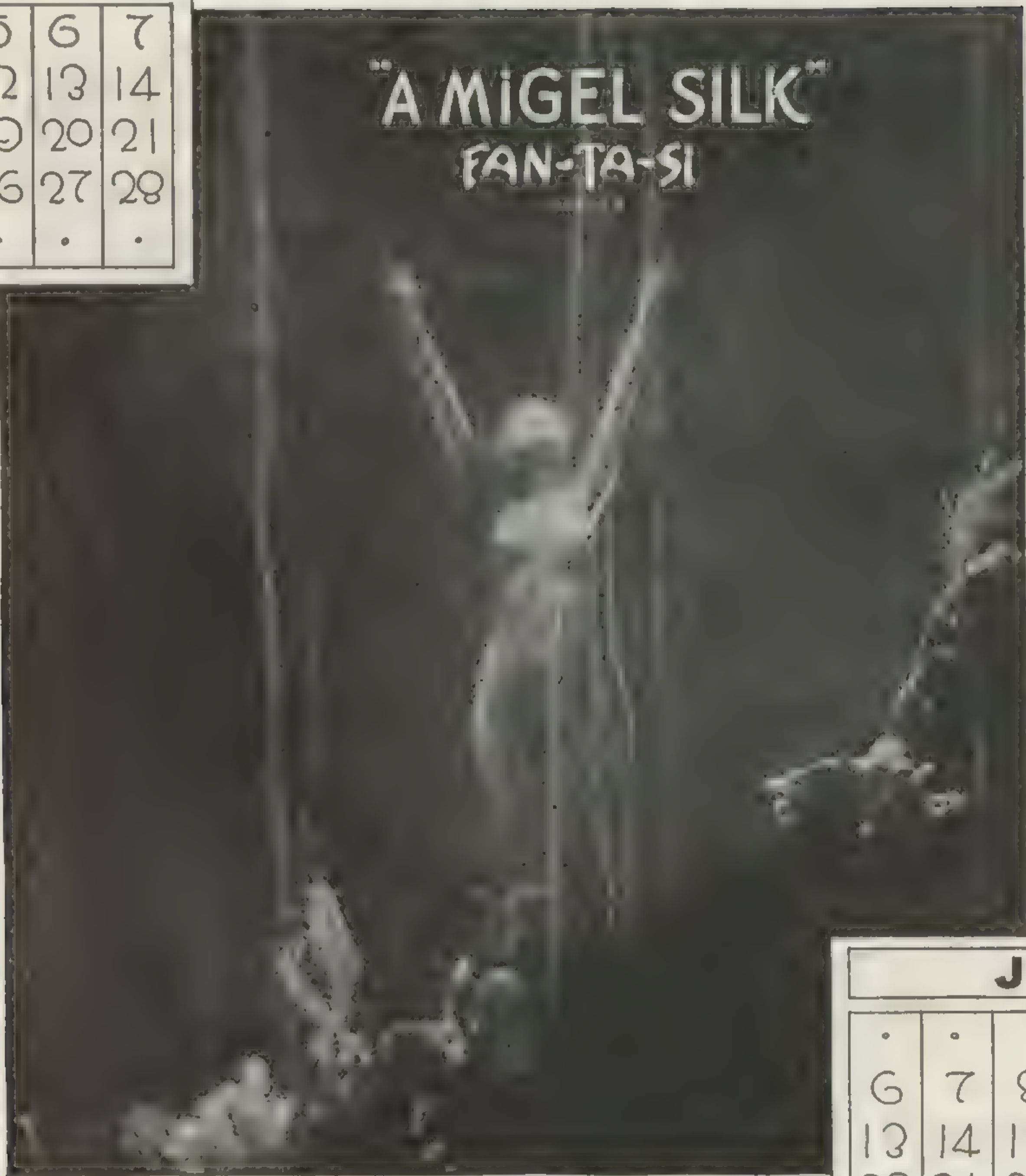
Canadian Office:

84 Wellington St., W., Toronto

*Makers of Dress Shields, Bathing Caps,
Hose Supporters, Baby Pants, etc.*



JUNE						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30



JULY						
.	.	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	.	.

These are the FAN-TA-Si months...

SIXTY-SEVEN THOUSAND WOMEN
in the United States plan to buy skirts made of

FAN-TA-Si
"A MIGEL SILK"

To those women we say:

Fan-Ta-Si is a Summer sports fabric and cannot be worn north of the Mason-Dixon line until June and July. Before that date every sports department of note will be prepared to supply your needs.

See that the Fan-Ta-Si label is in every skirt. Genuine Fan-Ta-Si by the yard has the name on the selvage.



MAKER

J. A. Miguel

NEW YORK

WHAT DOES SUMMER MEAN TO YOU?



Does summer just mean a time for doing all the old winter-weight things—in a different set of clothes?

Or does it mean an entirely new world, a younger, less complicated, more restful world? Does it mean outdoors?

*if so—
it means*

HOUSE & GARDEN

Garden Furnishing Number for June

HOUSE & GARDEN is the magazine that tells you how to make the most of your own personal bit of that same misused outdoors. Maybe it's a white pergola you need, with a lily pool framed in red brick to hold the afternoon shadows, and blue iris for no reason at all except wanting them.

MAYBE it's climbing roses—House & Garden gives you a June article on the fifty best that makes it harder than ever to choose. Then there's the question of garden statuary—garden chairs—stone benches—marquees—wall fountains—awnings. All these things have pages devoted to their fascinating selves. And

if you'd come to the sad conclusion that your garden must always be no garden at all on account of soil difficulties—why, there's the article on gardens made over sand!

INDOORS—for we do need a roof once in a while—you'll find a discussion on the use of fabrics as hangings, another on lighting fixtures, a third on ivories, and—after ever so many more interesting pages—you can finish up with an amusing private view of a Japanese gentleman's idea as to a really American house in which to entertain such guests as wouldn't appreciate the beautiful simplicity of his own home.

Your bit of outdoors is full of possibilities. But you aren't likely to find them without experts to help you. You can have the advice of ever so many experts for 35 cents—in the June Number of House & Garden

If you have a garden—or would like to have a garden—be sure to reserve a copy of this Garden Furnishing Number at your usual news-stand. When? Now!

*The Silks that
o'ertop the realm
of Fashion*

MALLINSON'S Silks de Luxe

The Silks of such rare perfection
the world endorses them as

"The National Silks of International Fame"

The slender silhouette of the hour becomes a coveted achievement in these silks of alluring grace, sparkling and radiant in color, novel and exclusive in weave, daringly original in design and peerless in quality.

Frocks, suits, wraps, skirts, blouses and hats take on added distinction when fashioned in these inimitable Silks.

H. R. MALLINSON & COMPANY, Inc.

"The New Silks First"

Madison Avenue

31st Street

New York

By the yard at the best Silk Departments—in wearing apparel at the better Garment Departments and Class Shops.

Pussy Willow—in a wide range of pure dye plain colors and prints guaranteed for two seasons' wear.

Indestructible Voile—Sheer as a cobweb—strong as broad cloth.

Kumsi-Kumsa—A radiant, iridescent 1919 silk sensation.

Dew-Kist—A scintillating, two-toned novelty.

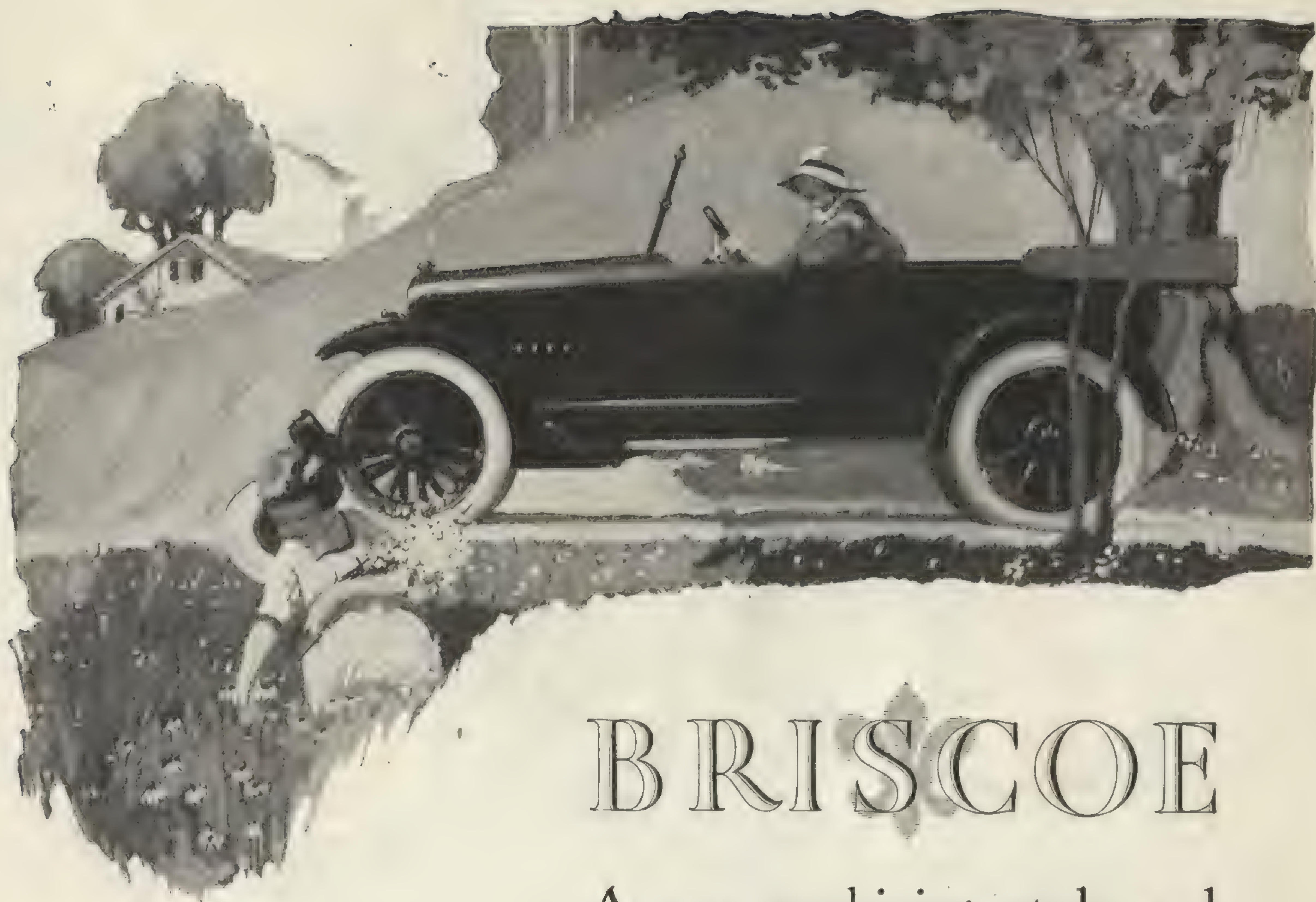
Khaki-Kool—Ideal for outdoor wear.

Roshanara Crepe—A heavy, crinkly crepe for every tailored purpose.

Ruff-a-Nuff—A distinctive out-dooring silk.

(All Trade Mark Names)





*Touring
and
Roadster
Types*

BRISCOE

A car combining style and sturdiness in an exceptionally satisfactory degree, and at an exceptionally attractive price.

□ □ □

The motor has made remarkable records, both in power and mileage.

BRISCOE MOTOR CORPORATION
JACKSON MICHIGAN

The Canadian Briscoe Motor Company Limited, Brockville, Ontario





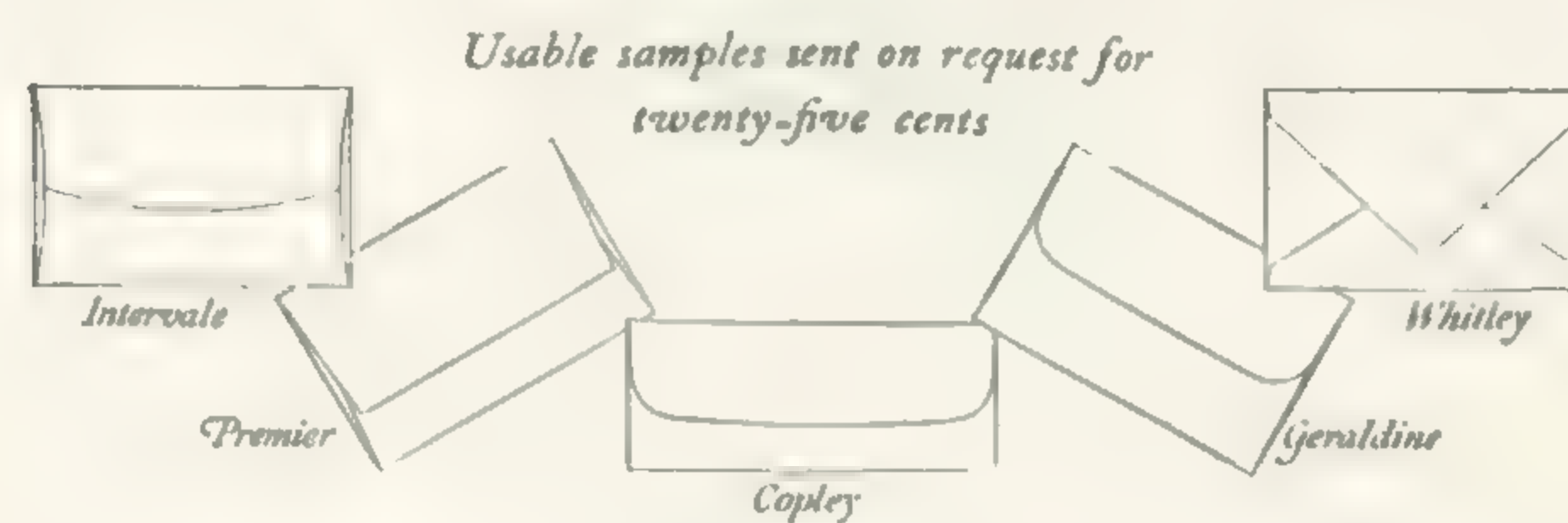
Style is the most outward and obvious thing about a writing paper. Beauty goes deeper and is the successful combination of style with the quality of the paper itself. Quality is the most important of all. It is what makes the style worth while.

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

is an unusually happy uniting of style, beauty and quality, in every sheet, every envelope, every card, and every package.

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you may select with confidence. Also three new colors—Mignonette, Laurel and Forget-me-not.



EATON, CRANE & PIKE COMPANY, New York, Pittsfield, Mass.

VAN RAALTE

"Niagara Maid" SILK UNDERWEAR



"I Want to 'dress up,' Mommie!"

EVERYONE appreciates the beauty of Van Raalte "Niagara Maid" Silk Underwear—its pure glove-silk fabric is a joy to feel and to see. The styles, too, are refreshingly new and the delicate pink remains unfaded through many launderings.

Genuine Van Raalte Silk Underwear is a real economy—always becoming, comfortable, and new looking—be sure to see the name when you buy.

NIAGARA SILK MILLS, Fifth Avenue, at 16th Street, New York City

Makers of Van Raalte Veils, Silk Nets, Silk Gloves and Silk Hosiery.



With NEET as an ally,
one may now wear even the
sheerest of stockings without
a single misgiving!



How to remove hair without injury to the skin or complexion

SCIENCE has discovered a way to remove hair without the aid of injurious chemicals. A superior toilet preparation; dainty, exquisite, harmless; that meets the most exacting requirements of women of refinement.

This remarkable new preparation is called NEET. And it leaves many old methods, against which there has always been so strong a prejudice, definitely without place.

That's because NEET solves the problem of removing hair without irritation or injury---and without encouraging further growth. An embarrassing condition not only erased, but without unpleasant aftermath!

WHAT NEET IS

NEET is an *antiseptic cream-lotion* that not only removes hair, but, in the same operation, bleaches the skin to perfect whiteness! It is ready for service, without mixing or mussing!

Apply the same as a cold cream. Let stand a few minutes, and then rinse off with clear water. That's all! The hair will be gone--rinsed away. And the skin left refreshingly cool, smooth and white!

Different in formula, action and effect from any other preparation of similar function, NEET is warranted to neither irritate the skin nor injure the complexion, no matter *how frequently used*! Doctors are adopting it in hospital practice to remove hair from patients about to be operated on.

BEGIN USING NEET TODAY

If you are still employing old methods, NEET--cooling, soothing and dainty--will come as a delightful contrast. The most welcome accessory ever reaching your vanity table!

Use it freely, and without hesitancy, on the face, the underarm, the forearm--wherever needed--and you will be delighted with its *thoroughness* and with the feeling of absolute cleanliness it leaves. Which says nothing of the fact that, with NEET as your ally, you may now wear even the sheerest of stockings without a single misgiving!

WHERE TO OBTAIN NEET

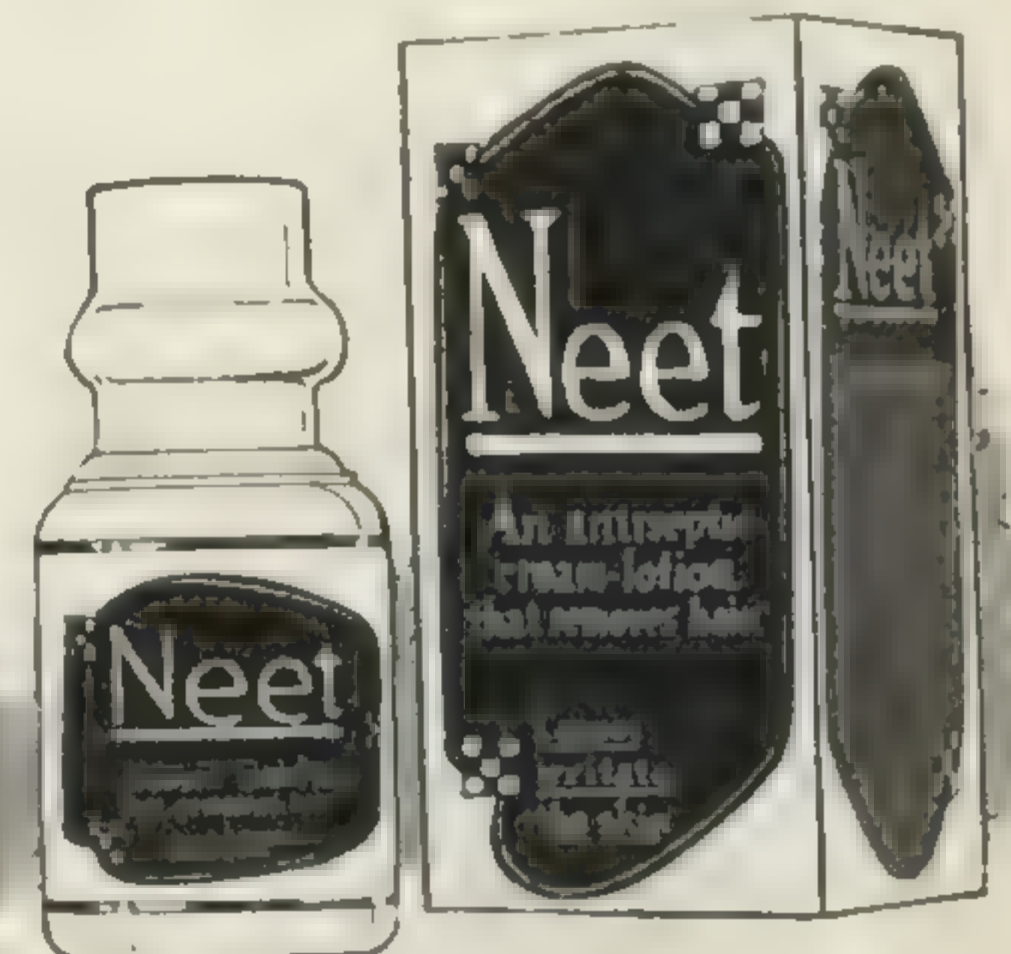
NEET is on sale at toilet goods counters in nearly all Department, and Drug Stores in the United States. Or, by mail, postpaid. Two sizes: 50 cents, or three times the quantity for \$1.

Special

If you cannot obtain NEET at your dealer's, clip the coupon below and mail it in with 50 cents for the small size--or \$1.00 for the large--and receive your supply by return post, in unmarked package.

"The psychology of charm lies in being true to Nature ---or Sex, if you will have it that way. What more repellent than an effeminate man? 'A hairy woman,' you say? Probably so! For I can conjure no ruder shock to silent admiration of seeming exquisiteness than a fleeting glimpse of under-arm, or suggestion of tousled captivity 'neath a sheer silk stocking."

From "The Sketches of a Nomad."



MAIL THIS COUPON

HANNIBAL PHARMACAL CO., 51519
611 Olive Street, St. Louis, Mo.

For the enclosed 50c send NEET to
\$1.00

NAME _____

STREET _____

CITY _____ STATE _____

Neet *The Non-irritant Depilatory*

HANNIBAL PHARMACAL COMPANY
St. Louis, U. S. A.



Illustration from the House Beautiful

The House Beautiful

I READ in a recent number of Vogue or was it Vanity Fair that there is no more fascinating game in the world than the planning and furnishing of one's house to the best advantage, and certainly Jack and I will agree that this is true, for we have spent hours just debating on the material of which our house shall be built.

After reading that "stucco in almost any form, age, or condition seems to grow intuitively more beautiful every day", we were convinced that stucco was the only material for us; then I saw a most charming little Colonial house of pine. I weakened and Jack weakened, too.

It didn't take us long to decide, however, that we wanted a *little* house, big enough to take care of a friend over a week end, but small enough to run easily should we find ourselves servantless for a few days now and then.

We have at last really decided on our plans and you will be amused to hear what

determined us on the exact site of the house, and the style, too; a darling old apple tree which will nod its branches in at my window, and will, I hope continue to be so hospitable to the birds that I shall be treated to a concert every morning.

I can talk most learnedly now of flooring, and plumbing, and the right kind of window screens and shutters, and the type of door best for the garage; why we can have French windows opening on the sun parlor but not in any of the other rooms; the advisability of built-in bookcases for the living room we have chosen; the best material and finish for our pantry shelves, how to take proper care of our new mahogany, just the right cretonne for the different rooms; oh, I could go on endlessly, for you see I have had a vast fund of knowledge to draw on.

And I mustn't forget to tell you that I am going to be able to realize the dream of my life and have a wonderful old fashioned garden with a small pool with a tiny fountain set right in the midst of it. I am going to have larkspur, hollyhocks, anemone, Canterbury Bells, gilliflower, foxgloves, lilies-of-the-valley — doesn't just the names of these

flowers make you long to put on your smock and get out digging?

All this time I know you have been wondering where in the world I have found out all these things, which, I hope, are going to make our little house and garden a source of pleasure and comfort to all who enter in, and I must tell you, it has been The House Beautiful, to which I have subscribed for the past year, and each copy of which I have kept most carefully so that Jack and I could go over the accumulated wisdom and lore on his return.

Not only did I glean most wonderful points from the magazine but I called on their Readers' Service Department, which advised me *entirely without charge* on all the questions on which I was in doubt. It was, in fact, Miss Readers' Service, who pointed out to me, after I had sent her a photograph of the land, how effective I would find that wonderful old apple tree in the laying out of the house and grounds.

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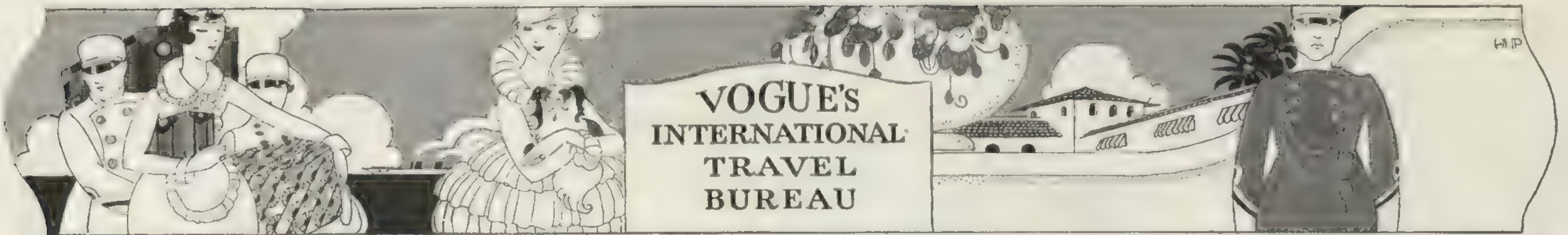
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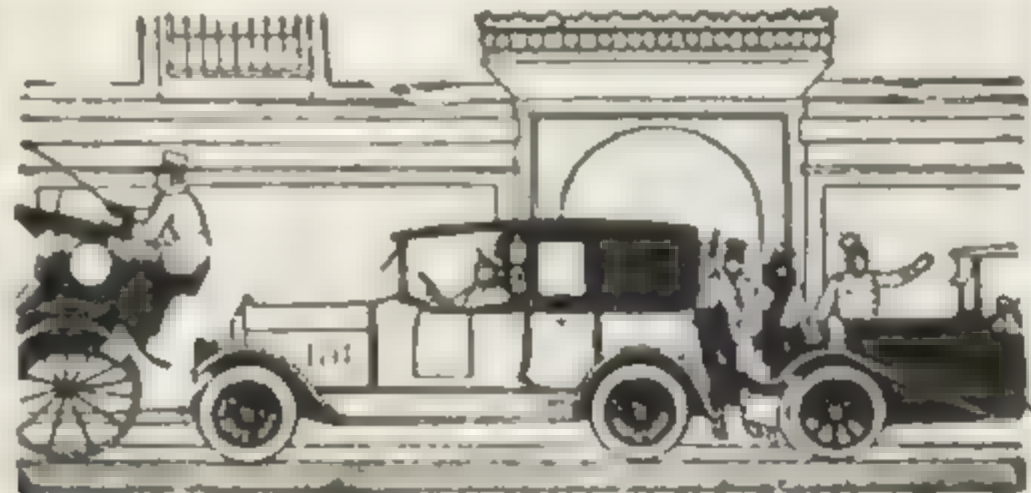
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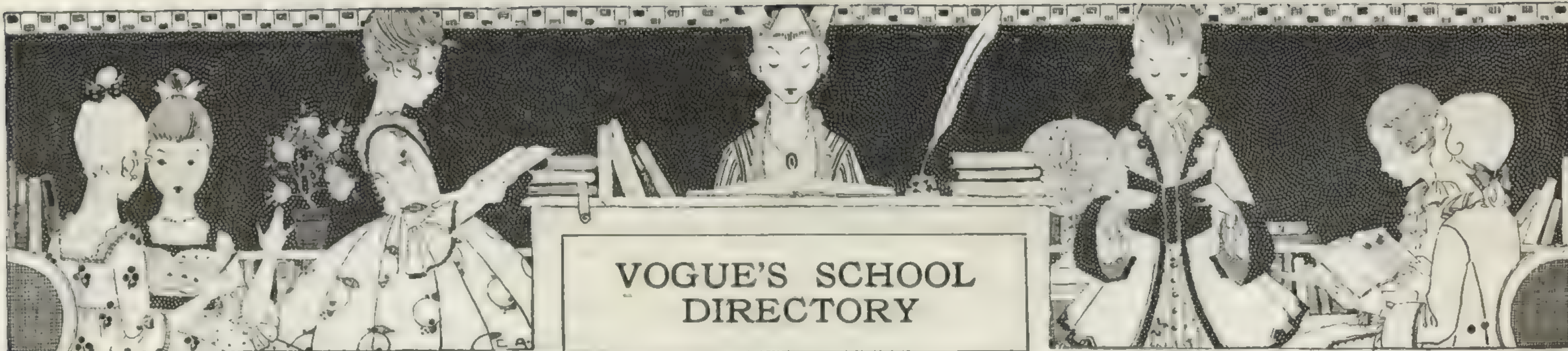
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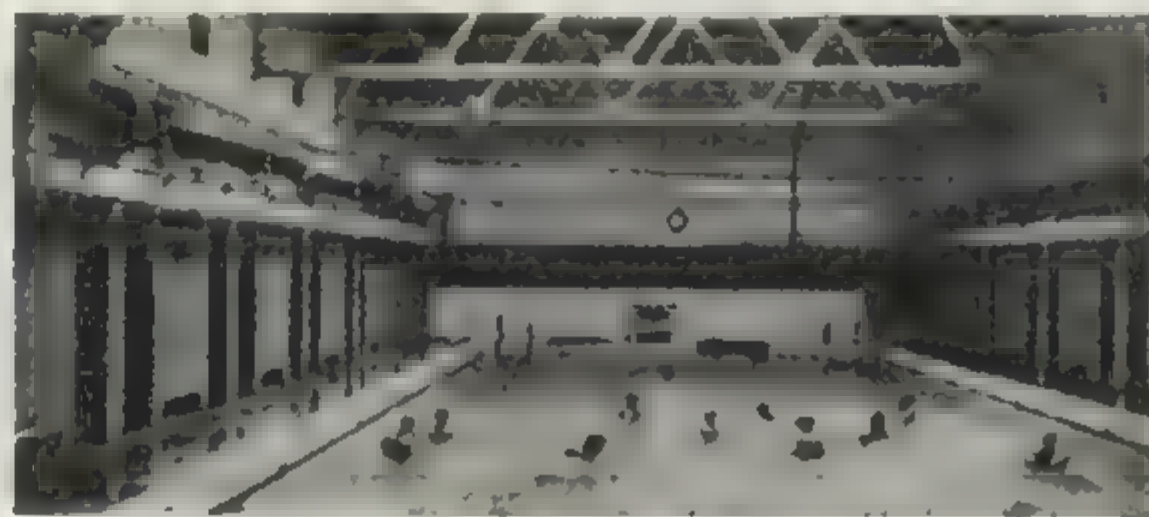
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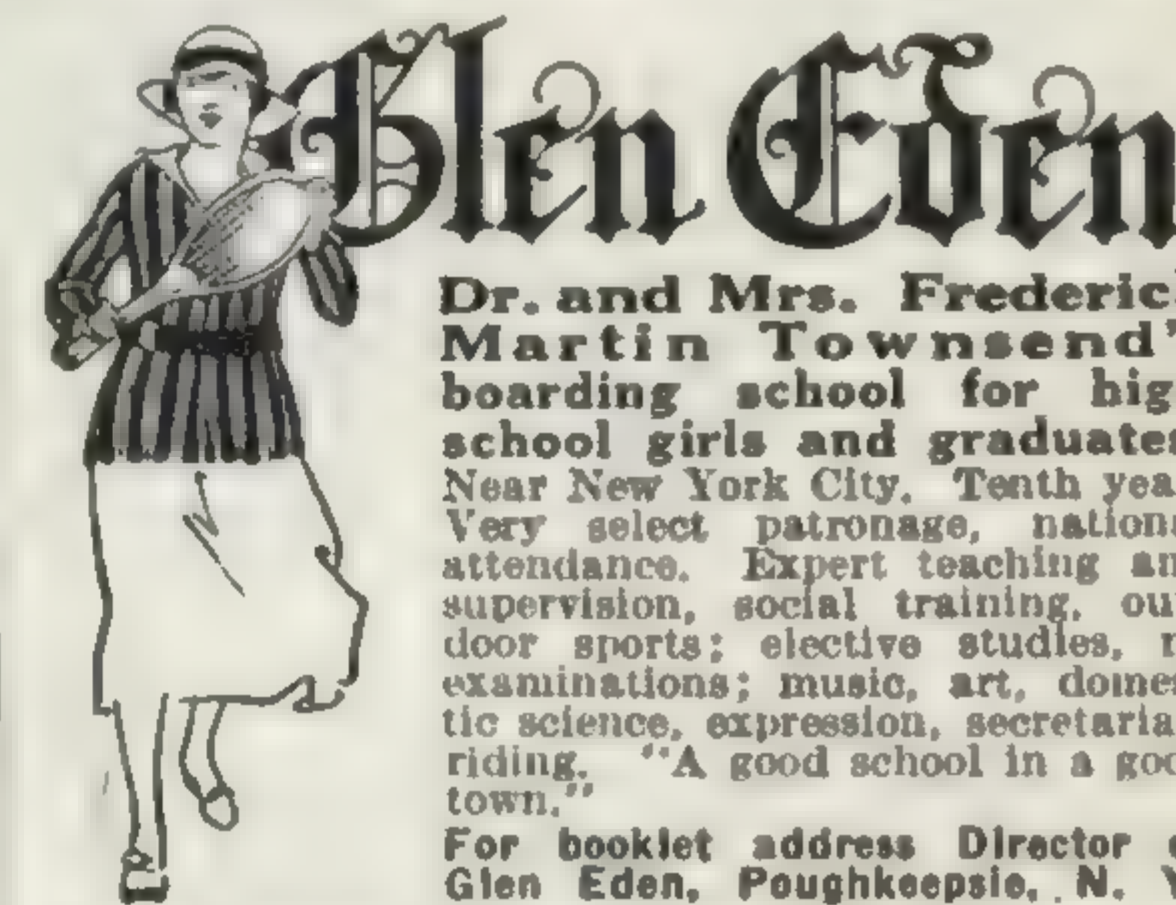
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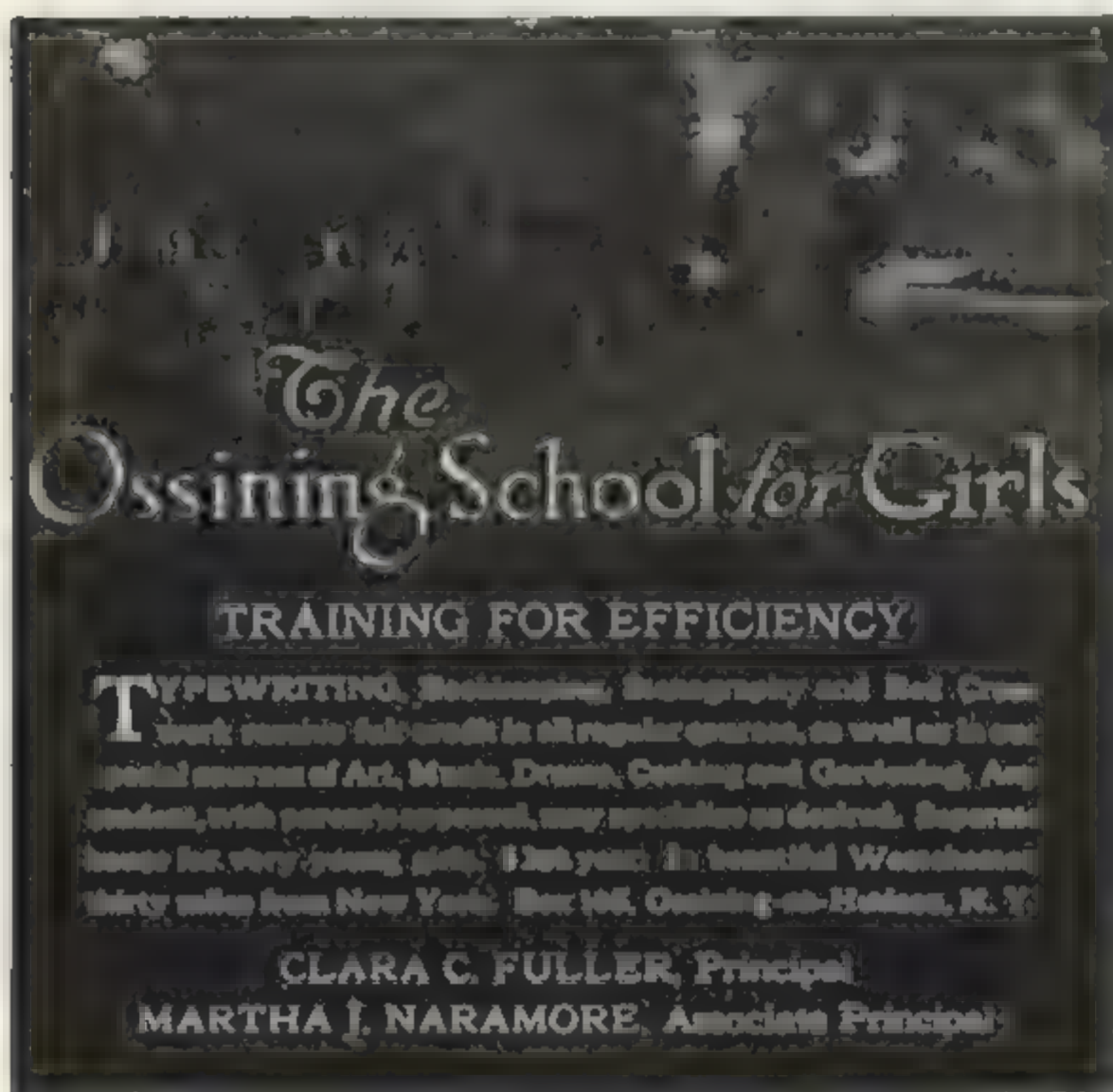
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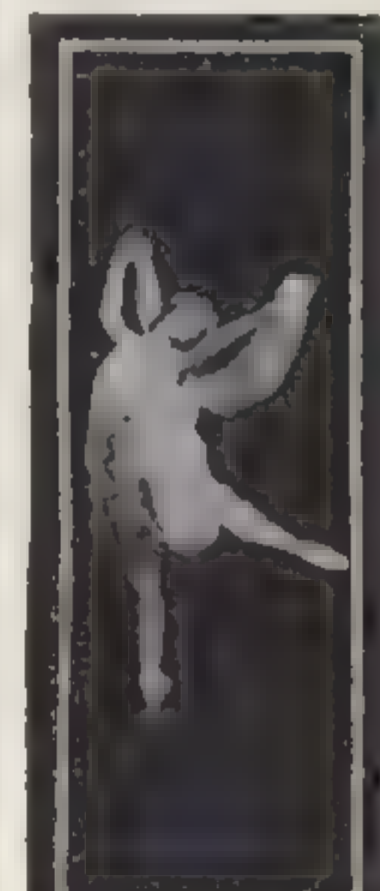
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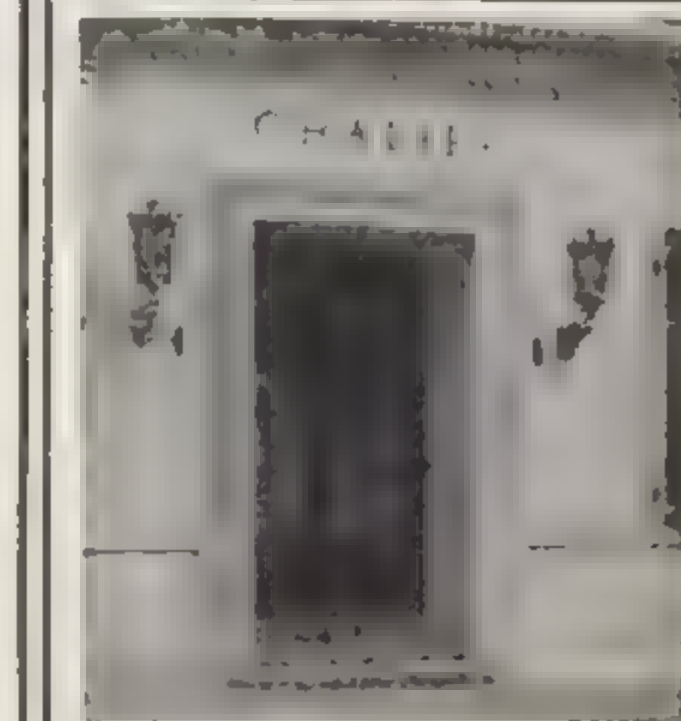
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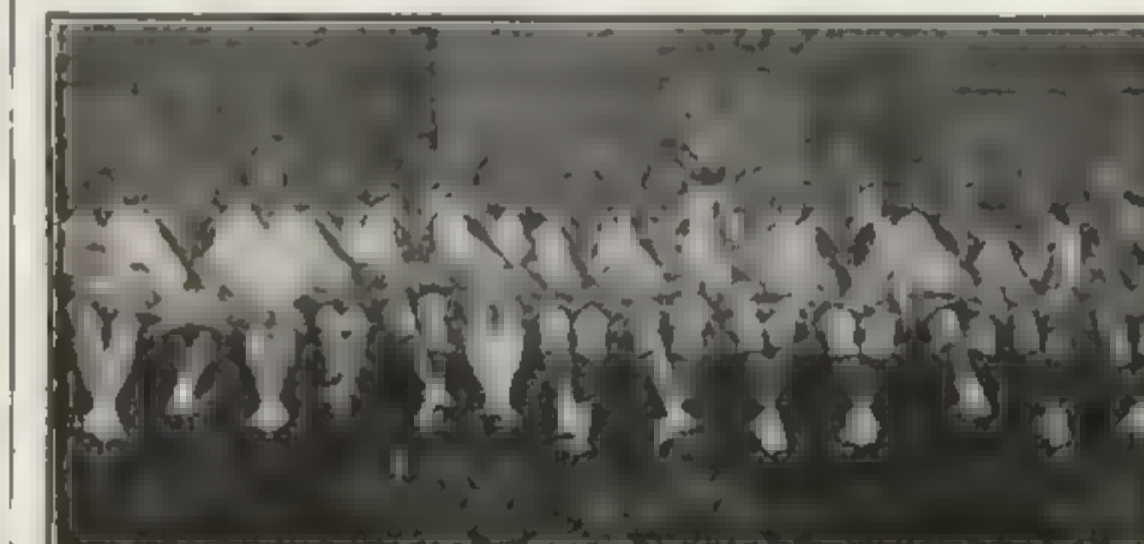
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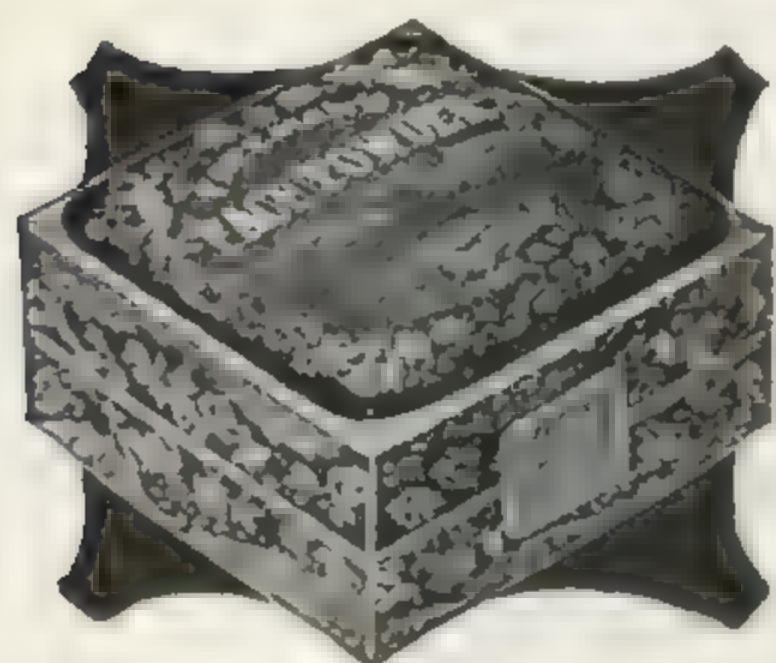




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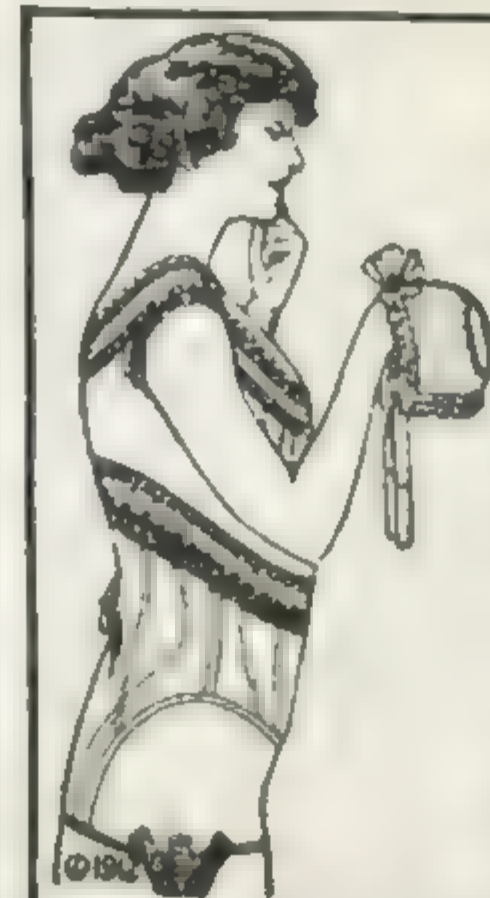
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THE names and addresses of the shops selling the special articles pictured on this page will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

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New York City

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How many shops do you visit in a day's shopping tour? Seldom more than dozen.

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Everything in stock.
Visit us while in the city.

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can be found
by exploring
these pages.

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The piquant charm of a clear, soft skin. Read below how by proper care you can have this greatest of all attractions.



The right treatment for skin blemishes

Nature intended your skin to be flawless

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Skin specialists are tracing fewer and fewer troubles to the blood. They say more often, skin blemishes can be traced to the bacteria and parasites that are carried into the pores of the skin with dust, soot and grime. To clear your skin of blemishes caused by this insidious and persistent enemy, use regularly the following special treatment:

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Just before retiring, wash in your usual way with warm water and Woodbury's Facial Soap; then dry your face. Now dip the tips of your fingers in warm water and rub

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In addition to this special treatment, use Woodbury's regularly in your daily toilet. This will make your skin so firm and active that it will resist the frequent cause of blemishes. Before long your complexion will take on a new clearness and freshness.

Get a cake of Woodbury's Facial Soap today and begin the treatment your skins needs. Woodbury's is on sale at drug stores and toilet goods counters throughout the United States and Canada. A 25-cent cake will last a month or six weeks.



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Sample cake of soap

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Facial Soap, Facial Powder, Facial Cream and Cold Cream. Address The Andrew Jergens Co., 1405 Spring Grove Ave., Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Limited, 1405 Sherbrooke Street, Perth, Ontario.



INDUCING WOMAN TO DEMOBILIZE

VERY few things have been in their usual places during the last few years—women least of all. Everybody has been doing everybody else's work, and people who in all their lives had never worked at all have been as industrious as bees. Women who ordinarily spent their lives in the drawing-room have been passing their days in the kitchen—not in their own homes, perhaps, but in canteens in France, Red Cross Stations, or Y. M. C. A. huts. Other women who ordinarily—praise be to Allah—were content to employ their hours in the concoction of all sorts of delectable things in the kitchen, have transferred their energies to munition factories. Little maids who hitherto spent their days white capped and aproned, turned into elevator boys and conductorettes. Women who made hats and delicate embroideries learned to fashion aeroplane wings. In fact, every woman has been doing something she never did before, and to the consternation of nations, she seems greatly disinclined to return to doing the things she used to do. In consequence, the drawing-room seems in

imminent danger of becoming deserted, and the kitchen of being permanently occupied by alien enemies of all household comfort. As for summer hats and frocks, the insistant problem of whose deft fingers are to fashion them is whitening the hair of the proprietors of smart shops, who find their workrooms occupied—when occupied at all—by people to whom the properties of chiffon are unknown and wiring bows is as mysterious as the Sphinx.

DOES THE OLD ORDER RETURN?

In all this great upheaval of the world, so much has become greatly different from all our preconceived ideas, that one wonders whether the old ordered life will ever return. Women, in particular, have faced such novel experiences, entered upon such interesting work, will they ever consent to return to their old ways? Many of them have had the experience of doing things women have never done before; some women have also experienced the trials of doing things that others once had to do for them.

Common sense and serious thought are needed in this unprecedented situation, or the evil will overbalance the good of the change. Novelty is a very nice thing to begin with, but nothing remains a novelty very long. It would be wise for women to stop and think just what the novel things they are doing now will be like when they become a routine. Will the new thing, when it becomes the old thing, really be better than the old thing was?

It is hard to see why a young and daintily neat woman should prefer the peaked cap of an elevator boy to a bit of snowy lace and linen on her hair, why the factory surpasses the kitchen, provided working conditions are equal. Inevitably, it would seem, the work of woman must return to woman. And the erstwhile woman of leisure has learned in these years to employ leisure to advantage. She will use in the conduct of her household, in the training of her children, and in all her widened interests, the sane, broad outlook upon life which she acquired when rank and personality were merged in common service.

VOI. NO. 53 NO. 10

WHOLE NO. 1119

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C O N T E N T S
for
M A Y 1 5 , 1 9 1 9



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DEMEYER

L

Baron de Meyer

MRS. SIDNEY FISH

Mrs. Sidney Fish, who before her marriage was Miss Olga Wiborg, occupies an interesting place in social activities. She is a daughter of Mr. Frank B. Wiborg and a sister of Mrs. Gerald C. Murphy and Miss Mary Hoyt Wiborg. Her husband, Cap-

tain Sidney Fish, has returned only recently after being in the Overseas Service. The war made other demands upon the immediate family of Mrs. Fish, as her sister, Miss Mary Wiborg, has been doing hospital work in France during the last year

The small window which opens out and does not take kindly to either awning or shade, responds to this simple method of attaching an awning cloth to the window itself with rings or round-headed tacks. This may be as decorative or as plain as one pleases, and removed at will



PUTTING NEW COLOUR IN THE COUNTRY HOUSE

THE delightful adventure of home-making continues to be a source of constant interest. At this time of year hostesses are naturally thinking of returning soldiers and increasing cheer, and they want their country homes to be especially attractive for entertaining.

TRANSFORMING OLD FURNITURE

In searching about for ways to give the country house some fresh touches without great expenditure, one could wish for no better luck than to find a shop which makes a specialty of taking an old piece of cast-off furniture and transforming it into a thing of beauty. The methods sound simple enough, but the effect is miraculous. That unsightly golden oak bureau with its swinging mirror and no end of unnecessary knobs and scrolls has its trimmings removed and its ugly brass handles, as well. It is scraped, painted, and decorated and comes out an enchanting commode with a separate mirror to hang above.

A good antique piece is usually used as a model. One very satisfactory result was obtained by painting a bureau in Venetian green with a formal flower-basket design, all done with exquisite workmanship. The price of a metamorphosis of this sort is only \$55. Indeed, a whole bedroom set, consisting of bed, side table, chairs, and a chest of drawers with a separate mirror, may be decorated for \$150.

Of course, one is not restricted to a single colour scheme or design. Any sort of colour plan that one fancies may be used,

Painted Furniture and Curtains of Gay
Chintz or Frilly Dotted Swiss Do Wonders
In the way of Spring Transformations

Sketches by Claire Avery



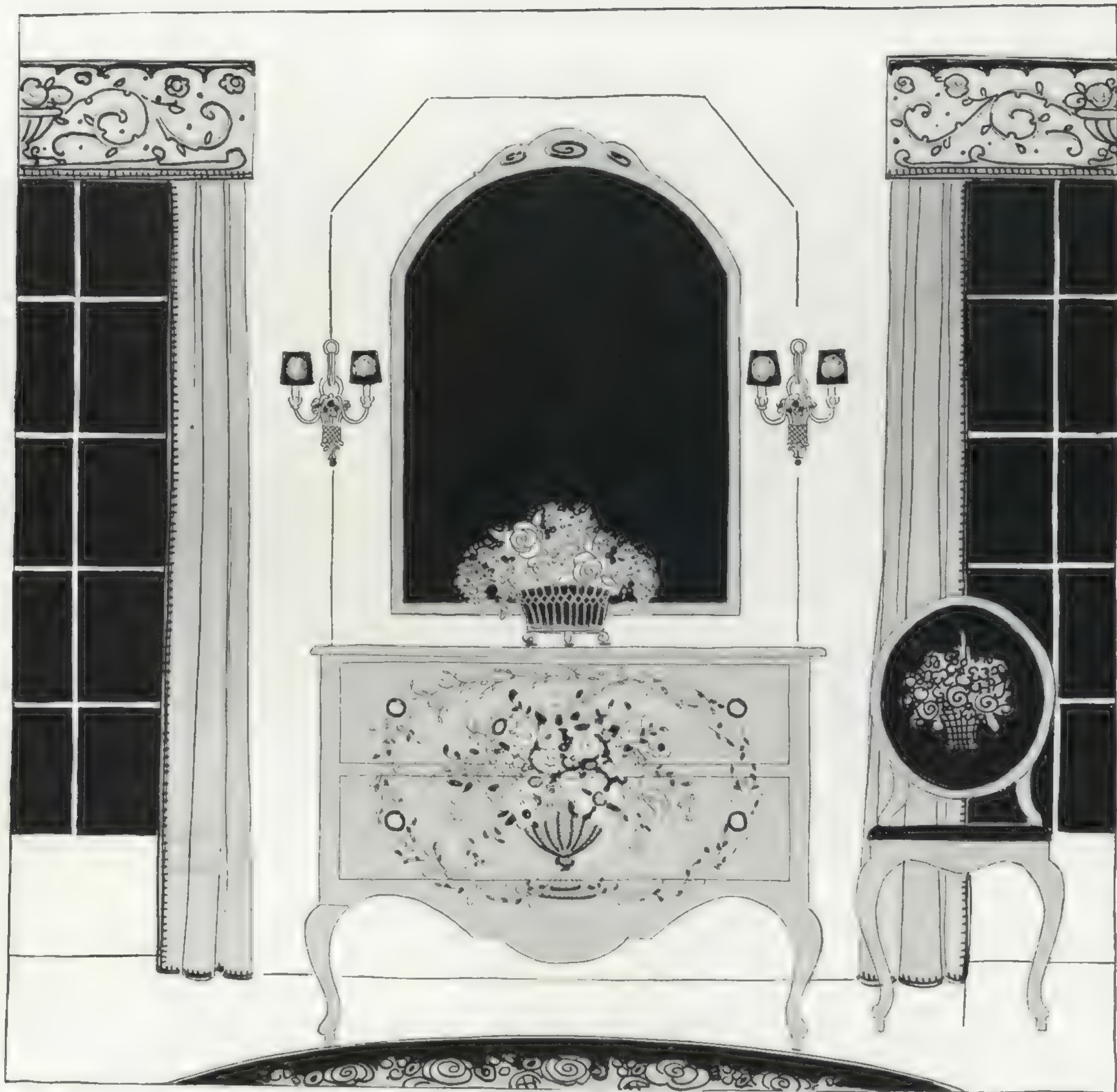
and there are innumerable designs from which to choose. The advantage of a really well-made piece of old furniture is not to be underestimated, for the cabinetwork is often above reproach, though as much may not be said for the taste. The piece which has been merely enduring may now be transformed by a magic brush into a thing of rare beauty. The method is not the ordinary sort of painting which one may find in any shop; the designs are unique, and the workmanship is that of a finished craftsman.

PAINTED FURNITURE

If the question of painted furniture, which always seems most appropriate for the country house, is to be solved by buying altogether new pieces, a charming choice would be a bed, commode, night-table, and small chairs built along Directoire lines and beautifully decorated in colour. In this set, the combination of delicate robin's egg blue with touches of salmon pink in the grooves of the carving is little short of irresistible. An unusual note is the marbleizing of the top of the commode and the small night-table, both done in that same soft salmon colour. The price of the bed is \$100, the commode, \$100, and the bedside table, \$48.

On the bed one may use salmon pink taffeta piped with robin's egg blue. If one wished to avoid the expense of taffeta, sateen would be nearly as effective; this comes at 85 cents a yard. In one blue and salmon colour room there were touches of tête de nègre in the screen

The knotty problem of treating arched windows is attractively solved by using this new chintz with its delicate flower and feather designs in apricot and rose on a French blue ground. The hangings follow the line of the window-frame and are finished with plaitings of apricot sateen. With tie-backs and rosettes at either side and a little bow at the top, all in blue sateen with orange plaitings, the effect is indeed charming



(Below) This looped valance was suggested by the quaint window treatment still surviving at Mt. Vernon. Heavy French taffeta of green and white checks outlined in red, is combined with red silk. The scheme has also been carried out in checked gingham with plain linen valances

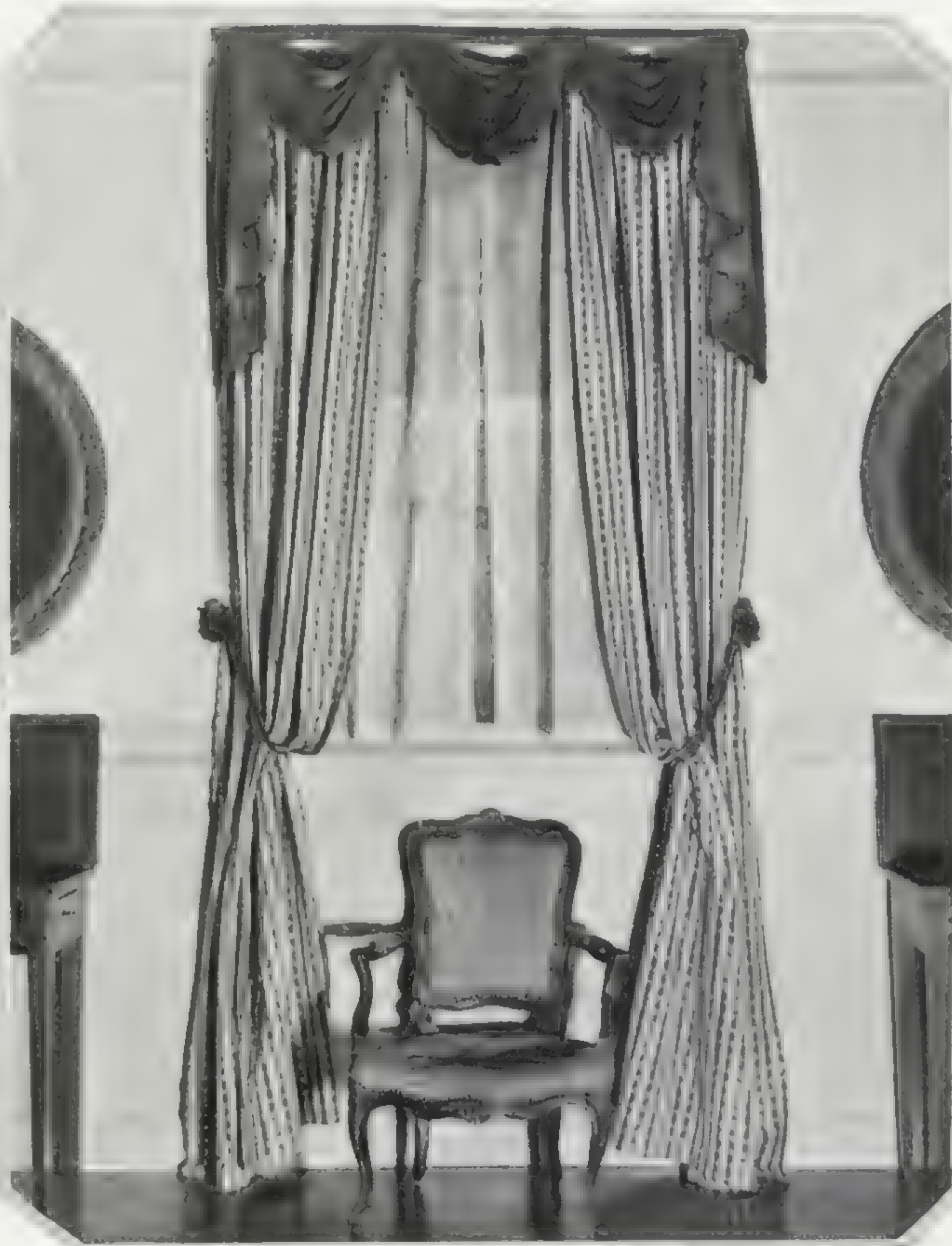
and the tall lamp bases, and a small slipper chair was given a plain satin slip-cover of the same tone.

Toile de Jouy in delicately etched sepia tones on a natural linen ground was used for the window-curtains with glass-curtains of salmon coloured china silk. The Toile de Jouy comes 31 inches wide at \$1.80 a yard, and the china silk, 30 inches wide, at \$1.50.

THE NEW CHINTZES

Attractive new fabrics play an important part in the springtime rejuvenation. The chintz illustrated at the bottom of page 35 has a delicate design of feathers with boldly patterned flowers in rose and apricot on a French blue ground; it comes 31 inches wide at \$3.40 a yard. To go with this, smart glass-curtains might be made of self-striped orange sundour, which comes 50 inches wide at \$3.75 a yard. The chintz lends itself most happily to the usually difficult treatment of arched windows, and it is charming with plaitings and tie-backs of orange and blue sateen.

Batik effects are striking a new



A delightful transformation has made an unsightly bureau into a Venetian green commode with a separate mirror. Above the gold sateen curtains at the long French windows, straight valances of chintz carry out a flower-basket design that is charming in the informal morning-room or boudoir

note in decorative fabrics. These come in a variety of designs and colours simulating that interesting wax art of batik and printed on a cotton ground. A particularly lovely one is a warm rust colour with dark blue in the design. It would be pleasing on comfortable wicker chairs painted a midnight blue, or used with this same colour combination for curtains and ruffled valances in a simple cottage dining-room with rush-seated ladder-back chairs. This rust colour batik chintz comes 30 inches wide at \$1 a yard.

Another fabric similar to this but even more closely allied to batik work, has an allover blue and brown design on a cream ground. This is also 30 inches wide and costs \$1 a yard. Many more such designs are to be had, daring and vivid, but excellent in the resultant effect.

COTTAGE CURTAINS

Very light-weight gingham are faithful and serviceable materials for cottage decorations. One small green design on a white ground makes one think of casement windows and pots of flowering plants;

it comes 27 inches wide at 85 cents a yard. Several other designs of this fabric may be had at the same price. A small yellow and white check and a small green and white check with nosegays of brightly coloured flowers are among the attractive ones. The curtains should be made with a narrow two-inch ruffle and looped back with a fold of material, edged with a still narrower ruffle.

DOTTED SWISS WITH FRILLS

Nothing, of course, is more delicate or spring-like than dotted Swiss. This may be had with a white dot or with a small dot in blue, rose, or mauve. If a coloured dot be chosen, a pleasant way of edging the little frilly curtains—frills go hand in hand with Swiss—is to use a plain colour to match the dot in the fashion illustrated at the top of this page. The Swiss comes 31 inches wide at \$1.95 a yard. A handkerchief linen, which might be used for edging, may be had in every conceivable shade at \$1.25 a yard, 36 inches wide. This combination of dotted Swiss in colour makes the most attractive and dainty of dressing-tables, with a painted mirror hung above and lamps shaded with dainty coloured organdie to match the colour predominating in the room.

A peach colour linen of heavy weave with blue painted furniture is a pleasing combination; this linen comes a yard wide at \$1.50 a yard. Perhaps the most interesting of the new linens is a plain rust colour. With grey green furniture on which a conventional design of vivid blue and rust colour is painted, and with one or two of the small pieces painted that same new colour, this would create a cool restful living-room. It would also combine happily with the rust colour batik chintz to be used at the windows and as a slip cover for a big davenport. The linen comes 45 inches wide at \$1.50 a yard.

PAINTED SHADES

There is a renewed interest in painted window shades, a revival of an old Japanese art. Instead of glazed chintz, which is always effective and of which many designs are available, a painted shade may have a fantastic scene or a decorative motif of any sort one pleases. These are made to order and depend upon the style and the type of workmanship as to price. They should be used in connection with plain curtains, as a chintz with a design would detract from the desired effect. It is well to make the curtains with a valance, thus hiding unsightly rods.

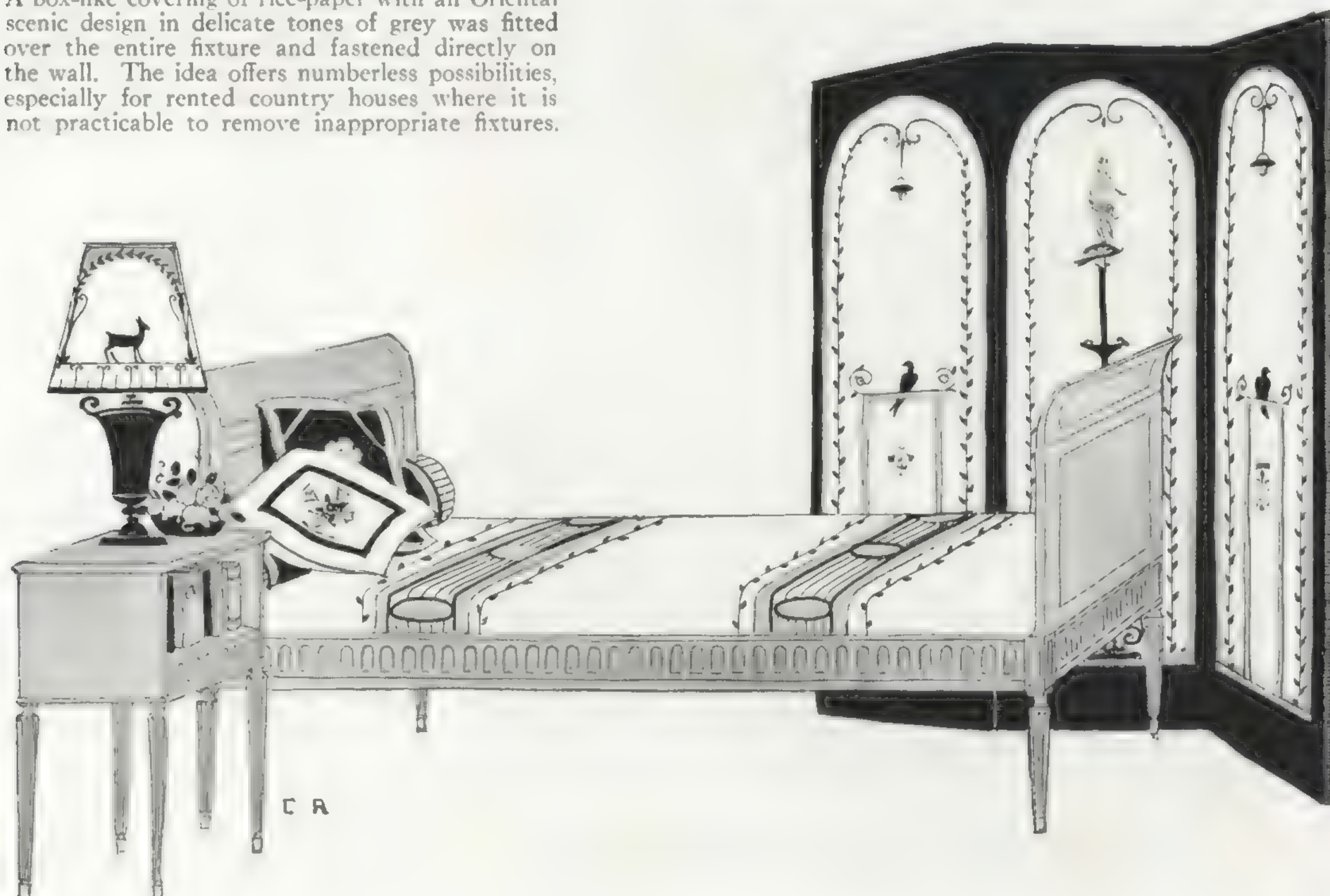
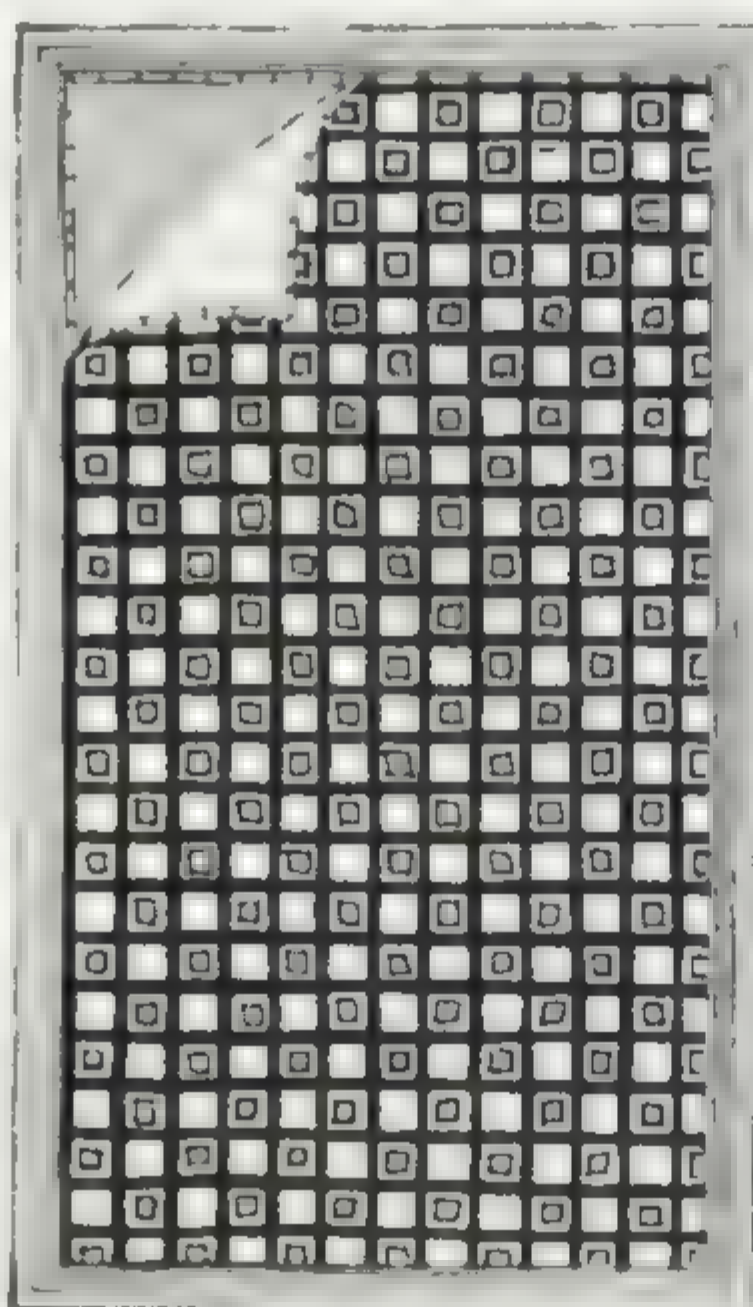
With the painted shades, a shade-pull is very smart. This may be either a simple long tassel in a colour to harmonize with the shade, or one of the new decorative painted shade-pulls, which come at \$1.25 each. Bits of jade and single crystal balls on coloured cords are also used for this purpose.

At a recent Chinese entertainment, a clever method of hiding lighting fixtures was introduced. A box-like covering of rice-paper with an Oriental scenic design in delicate tones of grey was fitted over the entire fixture and fastened directly on the wall. The idea offers numberless possibilities, especially for rented country houses where it is not practicable to remove inappropriate fixtures.



Nothing is more appropriate for country house bedrooms than frilly dotted Swiss curtains. When the dots are blue, rose, or mauve, the frills may be edged in a corresponding colour. A painted shade with a band of colour and a gay urn of flowers is a new and interesting departure

(Left) Yvette Guilbert suggested this original idea of putting up a nursery or bedroom wall covering in panels which may be removed to the tub and snapped back into place when laundered. A yellow and white block chintz 31 inches wide is \$1 a yard



A bedroom set painted robin's egg blue with touches of salmon pink in the grooves of the carving is a distinguished example of the charm of painted furniture for country houses. The night-table has its top marbleized in salmon pink, and the same shade is repeated in the fantastic design of the screen with a tête de nègre border. The Directoire lamp is of dark brown tôle with a design in sepia painted on its salmon pink shade



DE MEYER

(Right) She gazes pensively from beneath the brim of her leghorn hat, which makes her think of those delightful garden-parties in England before the war and long summer afternoons soon to come. One pink and one black satin rose nestle in the skunk fur that encircles the crown, and the brim is faced in flesh colour Georgette crêpe. It is longer in the front than at the back, and the round crown is a bit higher



(Left, above) A merry little fog blue ostrich plume falls over the upturned brim of this leghorn hat, and she carries a rose silk parasol for shade's sake. A rabbit's head of carved ivory finishes the malacca stick. Typically English is the stiff sailor of old India print in natural dull colours faced with navy blue liséré. Sheer silk roses and coloured wheat are its trimmings; models on this page from Thurn and Marie Louise

FUR-TRIMMED LEGHORN HATS

AND SILKEN PARASOLS WILL

GO TO GARDEN-PARTIES

AN ENGLISH SAILOR AND

HATS OF NET AND ORGANDIE

FOR THE FROCKS OF SUMMER



(Below) The obliging black hat which adapts itself to all summer costumes is of net with shaggy pompons of ostrich in varying clipped and unclipped lengths covering the crown. What lovelier contrast than a Japanese parasol of orchid silk painted with apple and cherry-blossoms?; from Gidding; posed by Tessa Kosta

(Below) For still another summer day is this hat of rough straw braid and voile in sapphire blue, at once naïve and clever. The braid appears like spokes of a wheel on the slightly mushroom shape. On the sapphire velvet ribbon that falls in streamers are placed two simple rows of golden-eyed field daisies. The hat is from Gidding



Baron de Meyer

Organdie hats and organdie frocks and cool green taffeta parasols are among the privileges of summer. Of pale blue organdie is the hat above, and the draped crown is tied with an organdie band that is run with hemstitching and made into a soft bow and loop ends at one side. The parasol is little more than two airy ruffles on a malacca stick; from Louise; posed by Tessa Kosta



MERCEDES CONTRIVES SUMMER HATS

WHICH, LARGE OR SMALL, ARE PAR-

TIAL TO BURNT GOOSE OR PICTURE

BRIMS OR, NOW AND THEN, TO BOTH



Nothing in the infinite realm of head-gear is quite as saucy and as satisfyingly pert as a turban, and summer brings one the opportunity of wearing a smart little affair fashioned of a thin weave of leghorn in the new copper colour. Strands of burnt goose whisk their way around from a back which gives the effect of being higher than the front. And then, of course, for the sake of those arch and sidelong glances so necessary to a perfect summer afternoon, one will want the large hat below it, made with a double brim of horsehair straw. Between the two brims, airy and uneven strands of burnt goose dart out capriciously

The very coy person at the top of the sketch is simply looking the way all very coy persons would be expected to look under the brim of a hat of Japanese grass-cloth in black, run with embroidery in dull Oriental colourings. Around the brim is a green satin sash that slips through green jade rings at one side and flutters into fringe. Experience has proved that the best thing to do with an upward glance is to put it under a large mushroom-shaped hat, such as that sketched below, in black Milan straw, trimmed with a long slant of glycerine ostrich



Willowy graces are inevitably heightened by a wide generous shape of black milan straw with a glowing taffeta facing in rose colour. About the edge of the rim, black Chantilly lace falls softly and makes a most becoming frame for the face. A band of black satin envelops the crown, tying into long bows at the front in a new and favoured way



Comparisons are not odious when such fair, large, pensive ears are of velvet in the favoured French blue, and poise themselves on a tight little hornet's nest of a milan turban of the same colour. One sees also that the hat may fit quite low and straight over the eyes without at all detracting from the fatal effect of slowly lingering and reflective glances

de Strelecki

It is a fortunate sun-hat that appears in the centre photograph, for Ruth St. Denis is under it. Its transparent white organdie brim is all bound around with black lacquered ribbon, and its thin excuse of a white organdie crown, softly draped, is wreathed in by shiny black lacquered cherries and leaves



This brown liséré hat to accompany the daytime dress of silk or satin made a modest beginning in the way of a brim, but swept around at the back into generous proportions. Then brown moire ribbon smartly encircled the crown and tied into bows that ended somewhere beyond the right ear

THUS DOES MARY'S HAT SHOP

SET FORTH THE NEWEST HATS

TO ACCOMPANY SUMMER FROCKS

FOR THE SUMMER, HATS MAY

BE ALL OF BRIM OR ALL OF

EARS OR ALL OF ORGANDIE

CALLOT STREET FROCKS ABIDE

BY THE CONVENTION OF QUIET

COLOUR, BUT TAKE THEIR OWN

WAY ALONG QUITE NOVEL LINES

MODELS FROM ROHN AND RIENZO



Among the many dashing and elaborate costumes designed by Callot, there is one little frock for street wear that may justly claim that rare combination of adjectives, "smart and practical"; for there it is in its navy blue serge serviceability and its black satin and embroidered smartness. Four wide panels partly cover the skirt and separate in a low V-neck in front. Between them on the skirt shows an underskirt partly of unpretentious black satin and partly of vivid sapphire blue satin. Bands of black satin finish the short sleeves, and embroidery curls above the satin belt. The combination of black and sapphire satin was so successful that another little frock ventured to trust its popularity to this same device. The larger part of the bodice is black, but the sleeves end in blue and the overskirt considers itself fortunate in being blue, too. Quite underneath is a skirt of black satin, and quite on top is a long sash of black and gold



Although it pretends to be very quiet and inconspicuous by assuming a soft taupe colour embroidered in silk of the same shade, it knows—and Callot knew—that this very fact and the original chic of its lines would make it smart with the inconspicuous distinction that is most desirable. Callot has given it her favourite long-waisted blouse and in back a straight cape which droops its pointed sides with graceful nonchalance. The skirt is composed of six panels outlined by taupe embroidery, and the broad belt is very effective through the same means

CALLOT TEACHES HER GOWNS

CHÉRUIT TUCKS A CHARMING

OF SATIN TO DISPLAY SIMPLY.

WHIM OR TWO INTO A FRAIL

THEIR ARTFUL FRENCH CHARMS

BLACK AND CREAM LACE FROCK

MODELS FROM O'HARA



Chéruit has a few private whims to indulge, and two of them she slips into one frail frock of black lace over a flesh coloured foundation and under a loose chemise of cream lace. One whim is to be quite elaborate in appearance, but really of very simple stuff. The other is to stick firmly to the barrel silhouette which means width at the hips and narrowness at the feet, an effect that is helped by the tapering panel of net that passes between the wearer's slim ankles. Almond green ribbon forms the girdle

(Left) Severely quiet and simple is this black satin dinner frock, trimmed at the neck with twists of canvas embroidered with gold. But Callot's skilful fingers have done intricate things to the skirt, such rippings and crossings and swingings as only French hands could attain. The short front panel ripples into side draperies which, at the back, join a long straight panel hanging from the shoulders and met at a higher point by a loose-hanging belt

(Right) Callot poured her genius into draperies this season, for very lovely things happen to this gown of tan satin girdled with dark brown satin and touched to startling colour by full-blown red roses. The slinky satin foundation flares saucily at the hem, and over it are two long panels that begin at the shoulders in back and, coming to the front, tuck up under the belt into a pert little frill over the top of the roses, while the bodice itself is—oh very sedate and conventional



ENCOURAGED BY CALLOT, EVE-

NING GOWNS STILL PURSUE VERY

BRIEF BUT ELABORATE CAREERS

MODELS FROM JACQUELINE



When a Paris maker, especially Callot, has a moment to spare, she puts her nimble wits to work upon a new version of the chemise frock. This one is distinguished by circular fulness at the hem. The panels in front and back are of black satin brilliant with embroidery of blue and gold and silver. These panels end in very elaborately embroidered points over the extremely pert little sections of black satin that widen to a circular flare at the hem. The bodice is of plain black satin with a square neck-line



Very low fronts and very high backs, says Callot to her evening gowns, unhesitatingly flying in the face of the present tendencies of evening costumes. The rose coloured brocaded satin that forms the back panel of this one starts happily on its way with two full-blown American beauty roses and, after a stop at the waist-line, goes glowingly on into a square rose coloured train. The dress, under a film of black lace, is of black satin with very short tendencies at the sides, which Callot has tried to veil with black tulle



Bouffant, floating, brilliant in colour of sapphire is the tulle overdress on a navy blue satin frock, remarkable for its simplicity among the elaborate models characteristic of this house. The neck and waist are outlined in sapphire blue satin ribbons, and gay pink roses form a corsage in front. There is an airy irrepressible train of tulle and, of course, a very short skirt of satin which Callot, deeming it not quite discreet to show so much silken leg, has banded at the bottom with a silvery lace pretext of veiling

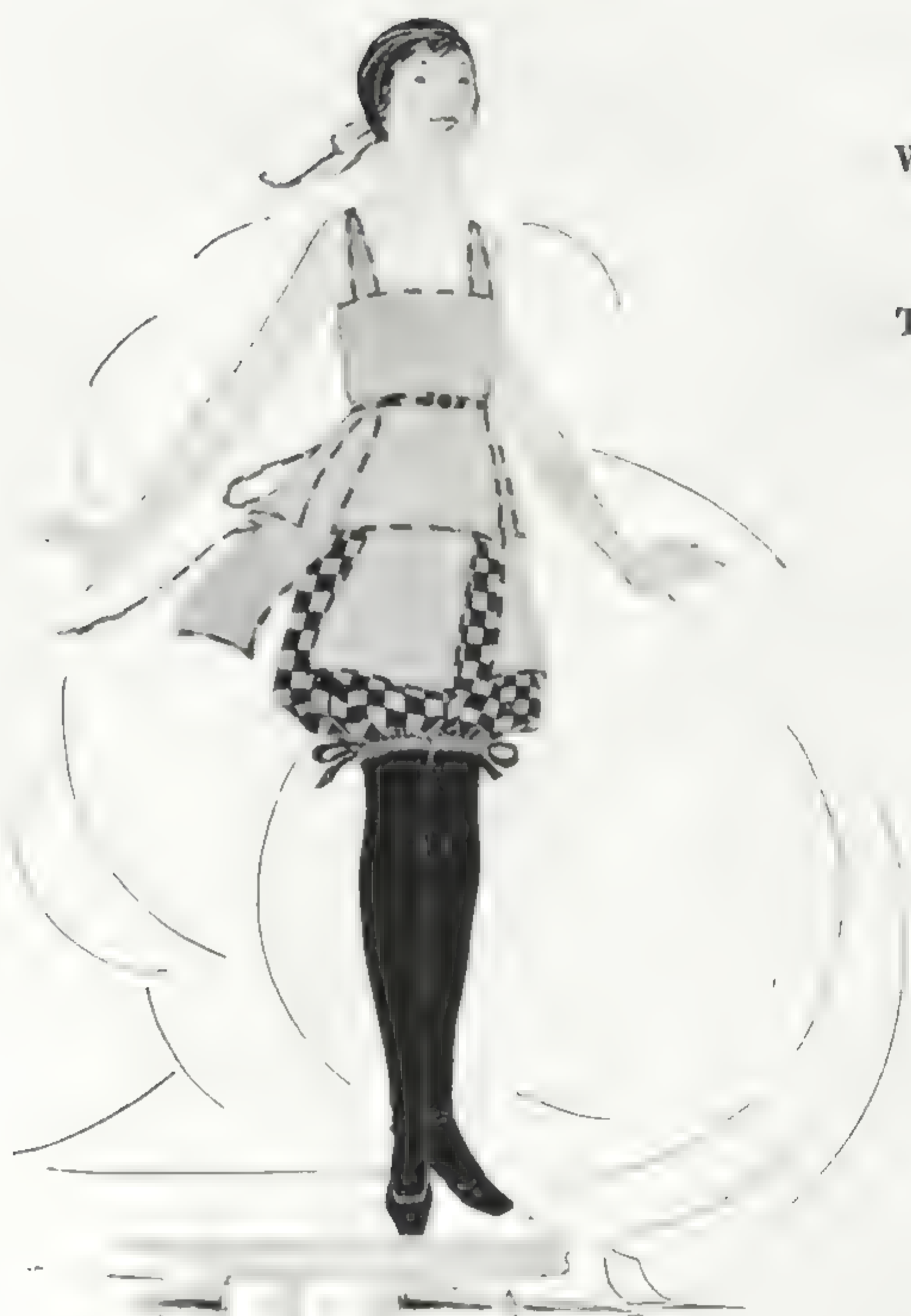


A little sprite held on a leash, a bathing-suit that refuses to give the sun even a look-in, and a black satin cape flung over one arm are the proper accompaniments for a stroll on the beach. The suit is of jade green jersey, sashed and slashed and buttoned up and down in a darker shade of green. For all its military air, the cape grows incredible green and yellow roses all over its white silk lining

WHAT WON'T THE WILD WAVES SAY TO

THESE LATEST DAUGHTERS OF NEPTUNE?

DESIGNS BY CLAIRE AVERY



Knowing all about the soulfulness of brevity, the overdress of king's blue satin divided itself into a set of abbreviated panels to show how amusing are its bright blue and black checked bloomers. Then, donning a black satin cap, tying a strip of checked satin about its waist, and piping things generally with checks, it called itself a bathing-suit



The most obvious attraction about perching on a pier post would naturally be a youthful suit of navy blue wool jersey braided and bound in grey. Loops of jersey will do for sleeves, and a little Flemish cap will be found most becoming



If a little black silk jersey overdress, scantily flounced, joins forces with a pair of short straight bloomers, it may, if it is very clever, produce such a result as this. But it must remember those darlings of the present mode—scallop and fringe. Taking its fringe in black silk, it may, for a belt and a vest and a band around the cap, happily think of a vividly contrasting blue silk



Charlotte Fairchild

(Above) The library at the residence of Mr. William M. Elkins at Elkins Park, Pennsylvania, loses none of its spaciousness and dignity for the many rare objects of interest and the valuable collections of books which it contains. The bookshelves adjust themselves to the architectural arrangement of the English walnut panelling, which is in the manner of the Georgian period. Arched coves above the shelves blend into the composition of the room and hold porphyry busts of famous men of literary history. On the ceiling, the signs of the zodiac appear in coloured relief.

DECORATION BY KARL FREUND

THE BEAUTIFUL HOME

OF MR. WILLIAM M. EL-

KINS AT ELKINS PARK



(Left) One of the attractions of the library is the exquisite chimney of "fleur de pêche" marble in the north wall. Above it hangs the portrait of the late William L. Elkins which was done by Benjamin Constant. A carved festoon, held by an antique bronze medallion of a Caesar, accentuates the groupings. The sole decoration of the mantel is a miniature seventeenth-century Dutch ship, flying strange leather sails. Among the mellow tones of the book bindings and glossy brown of woods, the beautiful red lacquer Ming screen makes a rich warm note of colour.

RARE BOOKS AND PRE-

CIOUS ART OBJECTS

IN A NOBLE SETTING



A portrait of the late young William L. Elkins, by Lydia Field Emmett, hangs between the south windows of the library, other views of which appear on the opposite page. In the corner at the left is a writing-table which belonged to Charles Dickens. Warmth of colour is given by blue curtains and the golden shades of the lamps



Against the cream colour of the bedroom walls glow the tones of the window draperies. Taffeta curtains, striped with rose and yellow, are surmounted by a rose valance. Above them are wood cornices painted yellow, with decorations of bird motifs. Over the dressing-table, which follows the Venetian style, is a Waterford chandelier

(Below) In the spacious ivory-walled bedroom, the furniture, which is painted canary yellow, emphasizes the note of cheerfulness. It is done after the Venetian style of the eighteenth century. On the ivory taffeta bed covers is a "Compagnie des Indes" design, while the taffeta canopy has a rose coloured lining. An old portrait surmounts the chimney piece



A CALIFORNIA
GARDEN WHERE
BOTH WALLS
AND FLOWERS
LEND BEAUTY

MYRON HUNT,
ARCHITECT



Pasadena holds the picturesque garden of Mrs. Eldridge M. Fowler, where delicate colour harmonies enchant the eye. Cream stucco walls and steps lead from the house to a pool, rimmed lavishly with pink roses, daisies, and columbines. Their reflections turn the water to an opalescent jewel, and beyond the cream wall, green palms and tropical plants reach up to the brightest of blue skies

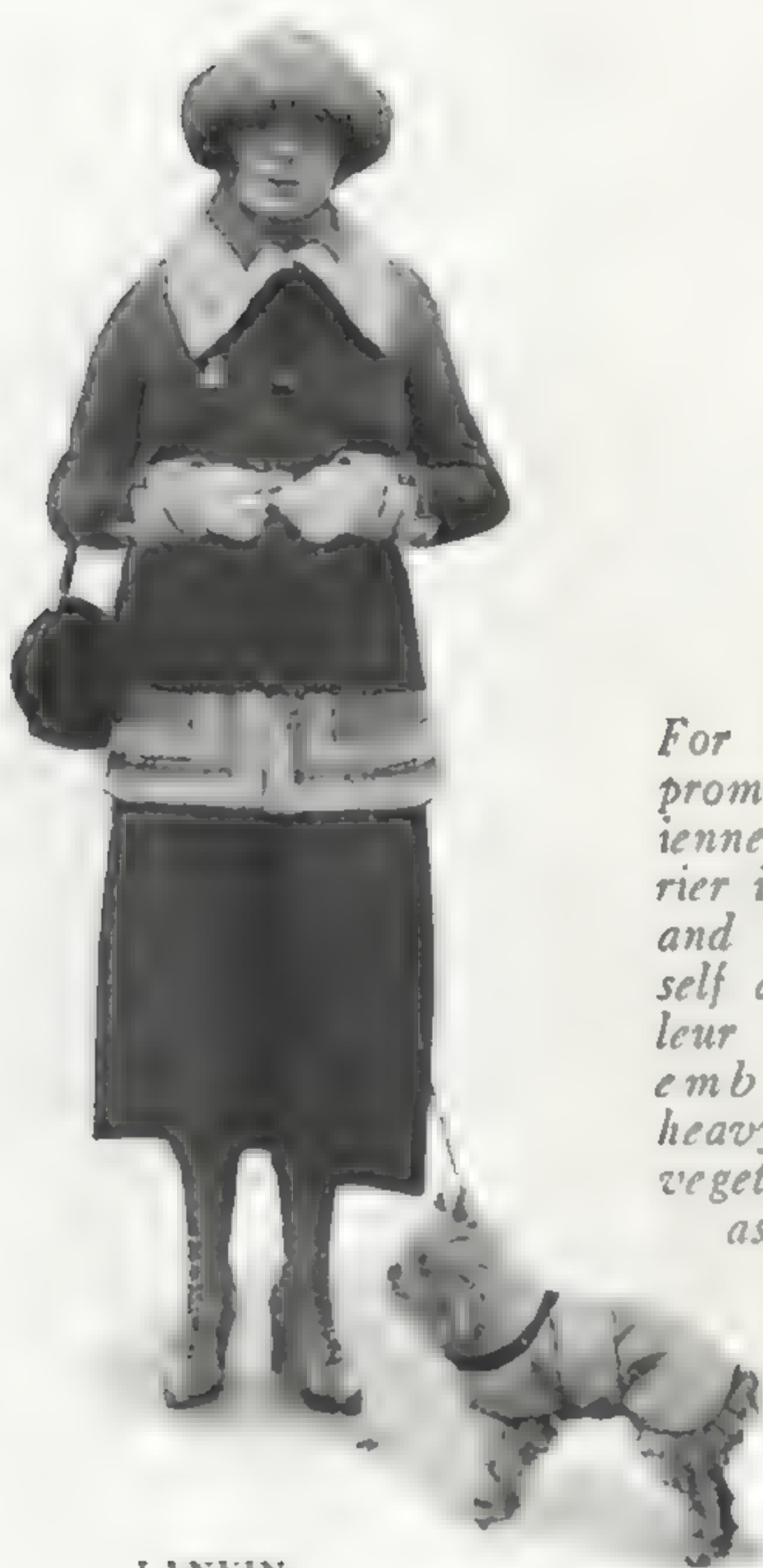
Gardens in Pasadena are all-the-year-round affairs and warrant the thought of architects and gardeners alike. The architectural treatment of this garden is particularly charming. A cream-coloured balustrade surrounds the upper terrace, and steps lead from it into the sunken gardens, with the pool and pergola at one end and a loggia at the other. A brick walk, bordered with flowers, encircles a carpet of green



Frances Benjamin Johnston

PARIS PUTS THE WAR OUT OF MIND

With the Aid of French Philosophy, Life is Swiftly Becoming Normal, While Couturiers Are Anxiously Waiting to Show American Clients the Distinctly French Silhouette



LANVIN

For the morning promenade, the Parisienne wraps her tertre in a warm coat and chooses for herself a navy blue tailleur of woolly serge embroidered with heavy bands of white vegetable silk in an astrakhan effect

black bandage over the eyes, but, on the whole, surprisingly few disabled soldiers are to be seen. On a bench in the Champs Elysées, one may see a group of poilus in stained and faded uniforms. The paleness of convalescence is on their intelligent French faces, but recent illness does not prevent their taking a lively interest in the improvised baseball game which the doughboys are playing under the budding horse-chestnuts. One sees them, too, in the Guignol, which is performing again for the audience of delightful French children who are always the pink of neatness and who never seem to quarrel with each other.

The general aspect of the city is still rather sombre. The wild burst of gaiety which greeted the signing of the armistice, of course, could not last, and we go more soberly now; but it is true that life is rapidly becoming normal; society is beginning to entertain, to dine and to dance, to eat more and to dress better. It is like walking through the woods in springtime. The feeling of new life is in the air, and we know that under the dead leaves the green things are sprouting,—a little sunshine and they will spring into full beauty. And so it is with Paris.

PARIS IN THE RÔLE OF CINDERELLA

One thing which prevents the city from looking itself is the continued enforcement of the early closing hour. The cafés are now closed at half-past-ten under the pretext of conserving light and heat; but as cafés are seldom artificially heated at this season, and people burn more light per

Lined-off checks in white or blue are favourites for street wear, and such unlimitedly high boots as these solve the problem of skirt hem and boot-top, when it is not solved by low shoes; coat from Weeks



Séberger Frères

THE strongest impression on returning to Paris after the war is of wonder at the attitude of its people towards the great conflict through which they have passed triumphantly. With the splendid sanity which even bombardment and air raids could not disturb, they have decided to forget the war as quickly as possible and to bend all their efforts to the readjustment to a normal mode of living. They do not discuss the war; they seem to try not to think of it; and there are but few outward manifestations of the city's tribulations.

On a few houses one may see the marks of bursting *torpilles*, but most of the damage was repaired almost as soon as it was inflicted. Although some shops still keep their shutters down, many more bear the banner "*Réouverture*" across their doors. Black-clad women are in evidence everywhere, though for the sake of morale many women have ignored those strict French conventions which always made mourning a striking feature of the life in Paris.

HORIZON BLUE IN PARIS

The ubiquitous uniform is the most conspicuous reminder of the historic epoch from which the city is emerging. The mélange of uniforms is astonishing, and the endless number of insignia would tax the memory of an expert. Horizon blue predominates, of course, but there is a liberal sprinkling of khaki and of grey green, among the wearers of which the Italian police, with their Napoleonic greatcoats and the cocked hats covered with grey linen shields, are the most picturesque. Here and there is a pinned-up sleeve, or a crutch, or, saddest of all, a

Chéruit allows little to disturb the simple cut of her frocks. Here that little is the shirring of the skirt of an ivory tussor gown to suggest panniers. There is a vague collar of lace, and the edges of the frock are embroidered in blanket stitch

CHÉRUIT



CHÉRUIT



This designer has originated the "blouse gown," really a coat-dress of blue serge over a simple frock of coral red chiffon coin-spotted in dark blue. The serge frock opens down the front and joins the chiffon underneath with large blue silk dots

person when scattered in their homes than when gathered together under one roof, the actual motive is probably quite different. One misses the life on the *terrasses*, the games of cards and dominoes and billiards inside, and the buzz of conversation which used to be loud enough to drown any but the most modern music. The average American gets his information of current events from big eighteen to twenty-page newspapers, of which he devours three a day. The average

Frenchman reads his little four-page journal with its most important news reduced to a paragraph; but he makes up for it by his three or four hours of café conversation, in which the fate of nations is settled more often than one might suppose. It is an old saying that the world is governed largely by the consensus of Paris café opinion.

This early closing mandate gives the streets a strangely deserted air in the evening. And at Carnival time, the gaiety was spasmodic and confined mostly, even on the Grand Boulevards, to bands of Lycée students. Shades of the *Reine des Blanchisseuses* and her triumphant cortège! A little confetti was thrown, but not much, as the packet which used to cost twelve sous sold for twelve or even fifteen francs, a price which gave pause to the most reckless spendthrift and staggered even the war millionaire.

THE PRICE WE PAY

After all, "prices" are the question of the hour, far more eagerly discussed than the war; for that is a memory, while prices are a tragic reality. Fantastic is the only adjective that describes prices here nowadays. Everything has gone up but the



BEER

This blue serge frock lets a strip of blue bead embroidery call attention to the new neck-line—a deep point with a border of lingerie tucked inside. The narrow under-skirt is made of black satin



RENÉE

On leaving a thé dansant on a summer day, the Parisienne instinctively thinks of furs. So she throws on a black satin cape which is trimmed with monkey fur



RENÉE

It is no surprise that this dancing frock of white charmeuse should be a spring success. The top is long and very much embroidered, and the silk fringes of the skirt sway with every movement

Metro fare, and that, being still cheap, is popular to suffocation. Private autos are still in the minority, taxis are scarce, and their drivers, of most limited ideas of accommodation. If they do not happen to care for the section to which one wants to go, nothing on earth will induce them to go there.

Every other price in Paris is doubled, trebled, quadrupled, in some cases increased as much as ten times. The bare necessities of life.—food of the plainest sort, such as bread, milk, meat, and butter—cost sums which cause one to wonder how the poor manage to keep breath in their bodies. The plainest biscuits have been fourteen francs a pound; at even a small restaurant, a mandarin orange costs four francs; butter has been twelve to fourteen francs a pound. There are many who have not tasted butter for months, not because they could not afford it, but because they did not know how to obtain it. The Government limits the price to four francs; it is sold for three times that in the shops, so unless one is well known at a *crémèrie*, butter is not to be bought.

Clothes, not creations but just coverings, are sold at unbelievable prices. It is true that modifications are being felt all along the line, and perhaps by the time this is published, we shall realize the promised forty per cent. reduction in the cost of living. At present, a ready-made pair of shoes costs a hundred francs, and woollens are simply prohibitive. Ordinary cloth has

recently been as high as twenty dollars a yard, and for that reason every other woman in Paris has worn a street coat of padded satin.

If the first impression on arriving is one of wonder at the attitude of Paris towards the war, the second is surely of amazement at the difference in the appearance of the women. For the first time in many moons, a woman well-dressed according to the New York standards looks like a being from another epoch in Paris. The first thing an American does on arrival, unless she wants her clothes to scream "Tourist" to all the world and his wife, is to shorten her skirts and the next, to buy a pair of stubby-toed shoes. They call our slender last that we are so proud of, a "boat," and when I venture to remind them that

they used to like it, they say that they have had the sense to change. It is a little bit hard to answer, because they took their present style of shoe from us and called it *forme Américaine* for years, and it puts one in the position of not having known a good thing when one had it.



BEER

When the clock points to the tea-hour, the Parisienne is usually seen in a simple silk jersey frock with an apron panel, and sometimes sleeves, of dark satin. This time she chose dark blue and currant colour

FLORENCE WALTON WEARS A LANVIN SUIT
OR DANCES PARIS NIGHTS AWAY WHILE
SHE SWINGS HER FULL CALLOT SKIRTS



CALLOT

This is the gown that Callot made and named for Florence Walton. First, a narrow drapery of brown satin for a foundation, then tulle, the colour of dead leaves and just as light, for an overdress in Velasquez line. Amusing sleeves and a pinked taffeta ruching are not to be overlooked



CALLOT

"Le Bridge," which made another successful soirée for the dancing partners, shows thus the charm of things transparent, circular, and full hanging from the shoulders, and no one could deny it in the face of swinging embroidered tulle, black satin and lace, and cerise ribbons and roses



Henri Manuel

LANVIN

When Florence Walton wears this black wool tailleur from Lanvin, she shows a novel mode that has caught Paris fancy. The white squares are not woven, but are stitched, and they are made in irregular shapes, sometimes rectangular, sometimes elongated at the sides and back, following the cut of the material

(Left) The couturiers are using fringes as a garniture for all the spring wares. Uneven lengths of it, hanging from a low waist-line, mean everything to a simple gown of blue charmeuse called "La Legende." Its flattering companion is a charmeuse cape with three dripping rows of fringe



CALLOT

(Right) "Graziosa" is the black taffeta frock which this graceful dancer wore at her reception in Salle Hoche, and it shows again the circular fulness sponsored by Callot. Rows of unravelled white silk fringe make the trimming for this gown, which is ornamented by a belt of Yale blue moire and a dull pink rose



CALLOT



THREE MODELS
FROM LANVIN

Lanvin's ideas of a little girl's frock accord closely with ten-year-old notions of what a frock should be. This one of white Turco crêpe is embroidered in Japanese fashion with Persian blue roses and leaves, and the faille ribbon to match is loosely tied at the back. With her leghorn capeline trimmed with appliqué roses, and her black pumps and white socks, she is ready for any occasion

(Right) Bloused in back and flat in front is Lanvin's newest mandate. The finest of silver embroidery is traced on this frock of almond green satin, and mother-of-pearl paillettes give rare beauty to the old lace collar. The eighteen-year-old girl has the air of an eighteenth-century print. An embroidered white net overdress floats over the green and gold shot faille frock, held by blue faille ribbon

After the exceeding shortness of the skirts, perhaps because of it, the feet of the Frenchwoman are the next thing likely to attract attention. No one seems to wear anything bigger than size four; and most of the sizes appear to be about two and a half. The favourite footgear of the moment is the strapped slipper of Alice in Wonderland, with the addition of a high Cuban heel. Above this, or the Oxford with a big bow which rivals it, the Frenchwoman wears a thin silk stocking, the sheerer the better, sometimes matching but often contrasting with the shoe. One might think that even the Parisienne would catch her death of cold in this damp chilly Paris spring, but she has a clever scheme to baffle influenza. Under her thin silk stocking, she wears another of flesh colour Shetland wool, fine as gauze. Silk stockings are frightfully expensive and of poor quality, at that. It is not unusual, at a dance, to see many little "Jacob's ladders" running up women's silken ankles before the evening is half over. Perhaps it was an economical soul who introduced the questionable fashion of wearing no stockings at all with evening dress. At any rate, this fashion is far from being as sensational as it sounds, and is too usual here to excite undue attention. In "La Reine Joyeuse," one of the most successful plays in Paris, the whole cast appears without stockings of any description.

BRIDGING THE GAP

That objectionable feature of the short skirt, the gap between the shoe-top and the hem, is avoided either by wearing low shoes or by wearing boots cut so very high that this admittedly ugly effect is eliminated. The two snapshots reproduced on page 49 illustrate these high boots, and I admit that I like them, as they give one

the comforting assurance, on a rainy day, that there are at least a few Parisiennes who will not succumb to pneumonia.

The general silhouette is entirely different from that of a smart New York woman. The skirt for the street suit is short, but not exaggeratedly narrow. Above it is a coat of about finger-tip length, though it may be either shorter or longer; this coat is always bloused a bit over a very narrow belt, either of the suit material or of patent leather. The figure is quite unconfined, and it is perfectly evident that most of the women wear no corset. Stripes or big lined-off checks of white on black or blue are so popular for suits that they will surely be superseded soon. The hat is either Directoire, mushroom, cloche, or toque-like in character, often encircled with uncurled ostrich. It is worn far down and usually has a brim. Fur around the neck meets the hat brim in the back, increasing the round solid look of the silhouette. A smart accessory is a heavy manly umbrella with a knob of horn for a handle. Coats worn over one-piece dresses are of heavy material and folded around the figure with the outline of an Indian's blanket.

The little frocks under these coats are very simple, closely following the lines of the figure and usually having no lingerie at the neck. A new neck-line, seen at many of the openings, turns its revers back in a point as deep as the waist-line with a tucker of ivory or coffee coloured lace to fill in the point. The little frock from Beer sketched at the upper left on page 50, shows a new use of a line of lingerie inside this point as a suggestion for a summer dress. The other Beer model at the bottom of the same page is the type of frock which we see worn for dancing in the afternoon, usually in black satin, often combined with the shade of beige which the

French call "blond." These simple satin frocks, with panels or aprons or slightly draped skirts, are tremendously popular. They have short sleeves as a rule, and many women are beginning to wear long gloves with them, either white, pale tan, or grey, pulled up over their elbows. A favourite hat is the rather large toque of tulle either in black or in "blond" which looks as if it had been blown together.

FOR A THÉ DANSANT

The gown from Renée, sketched at the upper right on page 50, is one of the big successes of the season. It is shown in white charmeuse, with the top embroidered like a Chinese shawl and the skirt of plain charmeuse completely covered with long white silk fringe. Madame Renée herself wears this gown in all black with the whole fabric embroidered and the sleeves short. Another version of it with the fringe in sections of black and a bright Yale blue I saw worn the other day by the Countess de Salverte. The gown is shown to best advantage when dancing, as the swaying fringes produce a most pleasing effect. The satin cape from Renée illustrated at the top of page 50, trimmed with the almost too popular monkey fur, is the sort of wrap which will be worn till late in the summer over these frocks. One feels the need of a wrap when leaving a thé dansant, and Paris has always approved of using fur in the summer.

Almost unbelievable simplicity of cut characterizes most of the clothes of the moment. At Chéruit's, the gowns, while lovely in colour and in the beauty and originality of their embroidery, have retained this simplicity of form which is the outcome of four years of war. The only varia-

(Continued on page 112)

THE GENTLE ART OF DRINKING TEA



For the formal tea-hour, one may have this elaborate silver service, dating back to the period of George III. Colport china cups with grey bands and little nosegays of flowers would be appropriate for this service; silver from A. Schmidt and Son. China from Gilman Collamore

LET us have tea-parties and tea-parties. There are so many charming things to do with tea and so many charming things to do them with. Silver services have been wrought into the loveliest possible shapes in order that serving the golden liquid may be a ceremony of beauty and pleasure.

THE JAPANESE RITES

Tea drinking has become an art, charming, gracious, and delicate. No other beverage has received quite the same ceremonial attention. One can hardly imagine a correct afternoon coffee-party being given in formal drawing-rooms, or, for that matter, one entirely devoted to sipping chocolate. Just what subtlety of flavour makes tea the inevitable and beloved companion of so many delightful and polite hours, is a subject intangible enough to defy reasoning. One Japanese authority, praising the precious leaves, arrives somewhere near the truth when he says that tea has not the arrogance of wine, the self-consciousness of coffee, nor the simpering innocence of cocoa.

Japan, of course, has always been the mistress of the exquisite art of drinking tea. With the Japanese, one might almost say, tea is a religion of the beautiful. They have made of it one of the harmonious bits of perfection which prove just how greatly to be desired is the fine and lovely art of little, foolish, inconsequent things. Thus an elaborate ceremonial peculiar to Japanese traditions and temperament has resulted from this naïve and wonderful regard for the magical herb.

While these customs have not been adopted in the Occident, tea itself has been made a part of Western life, and our own little traditions, formal-

ities, and graces have come to cluster around it. Tea was first introduced into Europe early in the seventeenth century, at which time it was greeted with immediate enthusiasm as a panacea for all ills. Moreover, it was lauded, among other things, as possessing the peculiar virtue of "cheering the heart without disordering the head, of strengthening the feet of the old, and settling the heads of the young"—a really ideal combination.

Thus it was that England developed her passion for tea and became famous and imitated, the world over, for her quaint little five-o'clock tea ceremonial. Having established a precedent, she grew to

And for that hour of romance and friendship, the informal tea-hour, this exquisite service, inspired by an old Drury teapot dated 1739, would use all its arts gleaming above a cloth of delicate lace and embroidery; silver from Crichton Brothers. Lace cloth from Mosse, Inc.

be considered an authority on the art of serving tea.

Primarily essential to the meaning of the whole hour is simplicity and a studied lack of elaboration. If it is to be a garden-party tea, that most individual and English of tea customs, it will be served on the lawn under spreading and shady trees. Wicker chairs filled with gay cushions will be scattered about, and there will be, too, the delicate rainbow of many lingerie frocks and the charm of bright eyes under those becoming floppy English hats.

DIFFERENT KINDS OF TEA

Besides toast and toasted crumpets, to be served with the tea, there will be (if it is the season) great rich strawberries and clotted cream. As for the tea itself, the hostess will bring out her treasured "caravan tea," so called because it has been brought over land from China and then across the Channel—a route that has been thought out with great care in order that the delicious flavour of the finest tea in the world may not be destroyed by a long sea journey.

But all teas are there for the particular taste of all guests, Ceylon and Orange Pekoe, and furthermore, the Japanese tea for which so many of the white-moustached Englishmen cherish an undying fondness.

For the informal gathering within doors, the same rule of simplicity holds true. No table has been previously set,—the servants usually unfold the gate-legged table before the mistress, arrange the cloth, carry in the tray and accessories, and then retire within hearing distance of the bell. A tea-wagon laden with toast and muffins in covered dishes, and with cakes, holds its tempt-

(Continued on page 124)



Baron de Meyer

Whether on the terrace or porch, or on the long stretch of lawn leading to the garden, one may serve iced tea to one's charming companion in a service of rock crystal with tall glasses. The iron furniture is painted apple green; tea-service from Gilman Collamore and Company. Furniture from John Wanamaker

THE REAWAKENING SOCIAL LIFE OF PARIS



The hat of Madame de Singay, at "The Taming of the Shrew," was of black rice straw, and clouds of black crose billowed about the brim

Note:—The illustrations for this article and for other similar articles which are to follow are by Mr. Porter Woodruff, whose drawings of New York society are already familiar to Vogue readers. Mr. Woodruff is now resident in Paris and will forward his work from there



The Princess d'Arenberg wears a toque of blue plumage, laid like flower petals, and a black satin cape with collar of glycerined ostrich

MADAME DE GERADIN who, under the pen-name of Viscount de Launay, has left us the most sparkling accounts of her times, used to say, "A woman of fashion does not follow the mode; she flees from it."

She was right, both for her own period and for all others; the Frenchwoman of distinction is perhaps, of all women, the one who changes modes least and whose personality is most clearly expressed in the least detail of her toilette. She protests against the idea that she is gowned by this or that great house; it is she herself who determines her costumes, aided by some one of these famous makers. The assistance of these great couturiers is, of course, indispensable to her, but she would insist upon the fact that her gowns are always planned by and for her with the greatest care, never chosen at random from some model worn by a manikin, to be worn later by herself.

The war, naturally, interrupted this method of creating wardrobes, but the return to fashionable life has revived again the standard of taste and individuality. Wherever one goes now, one begins again to see personal and individual modes. The gods be thanked, we are through with "models" at least.

THE RETURN OF "CHIFFONS"

We are again permitted to think, talk, and create "chiffons," openly and without being accused of frivolity or heartlessness. Again we may search the museums and exert our minds to find new ideas, to combine charming eccentricities, without incurring the frowns of serious-minded people to whom, in time of war, the least elegance seems out of place. We have the feeling of breathing freely again, where formerly we were smothering.

Moreover, spring is here again, the gay light-hearted spring which delights our eyes with the soft tints of reawakening nature and fills our hearts with the joy of life.

Carts of flowers line the sidewalks of Paris, bringing a riot of colour and perfume to our very doors. The streets are so crowded that walking is difficult, and motors and carriages and taxis are with us again, to our very great joy. There is life everywhere, life which calls us from every side, until our days are all too short for the joyous adventures which await us.

One of the first of the returning social events was a gala performance in the theatre at the house of the Countess de Béarn, rue Saint-Dominique, in celebration of that revival of intellectual and artistic life which the Victory of the Allies made possible. Madame de Béarn followed the excellent idea of invit-



The brilliant Countess de Ludre was shielded from the strong light of the Countess de Béarn's Byzantine room by a great hat of black tulle

ing the Société Shakspeare to give in her theatre a performance of "The Taming of the Shrew," staged according to the new theories of M. Gémier. This society is in no sense commercial; it is a purely literary association.

THE PARIS SOCIÉTÉ SHAKSPERE

In a short and very clever introduction, M. Walter Berry explained the aims of this society and told of the notable work it had already accomplished in furthering the intellectual relations of France and America. To me, Shakspeare has always seemed a universal genius belonging to all nations alike, as do Molière, Cervantes, and Homer. But I am glad that so many people have not yet learned this, for, because of them, we are all permitted to enjoy such delightful presentations of his work as this.

The play of "The Taming of the Shrew" was presented in the fine Byzantine room of the hôtel de Béarn and before such an audience as we in France call "très gratin," a term which signifies what "thoroughbred" signifies when applied to horses. The distinctive note in the costumes was the prevalence of very lovely black gowns, and here and there a hat in clear colours gave the effect of a flower in the midst of this dark-gowned audience.

One needs to be very lovely indeed to appear lovely in the trying light of this Byzantine room, which was built, I think, rather for evening than for afternoon affairs. The light, in daytime, comes through the glass ceiling, which is so high that it creates the illusion of being in a cavern, a very sumptuous cavern furnished in admirable taste with rare and beautiful pieces.

A BRILLIANT GATHERING

The Countess de Ludre, whose brilliant mind makes her notable even among Frenchwomen, was gowned in black; her satin manteau was made on the lines of the late Louis XVI modes and was accompanied by a very large Trianon hat, doubly surprising in this season when nearly every one is wearing a small close hat. This hat was of transparent tulle, edged with glycerined ostrich. One sees them everywhere, these dripping plumes, everywhere. It is depressing, as if it were a symbol of exhausted energy and feeling. Even if we did not like the stiff trimmings pointing to the skies, we should soon come to long for their return as an indication of our happier state of mind.

The Princess d'Arenberg was very lovely in a toque of blue wings



The arch which bears witness to the triumph of Napoleon has survived all air raids to witness the triumph of the Allies

laid one over the other like petals of a flower and varied here and there by a long antenna so fine as to be almost invisible. Framed in a rich manteau of black silk, her fine profile stood out against the dimness of the high Byzantine room.

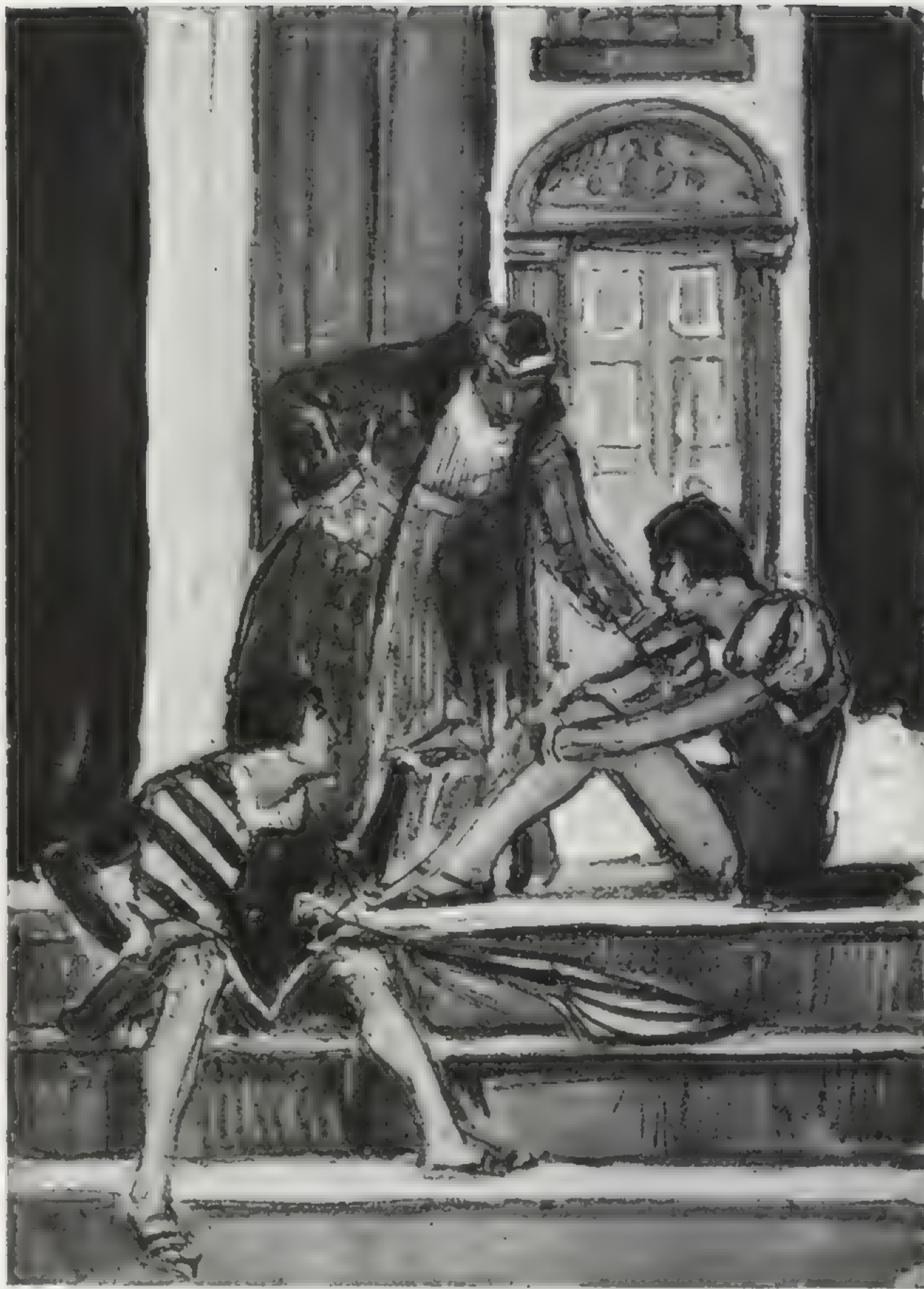
The Marquise de Polignac had a hat all black aigrettes, and the Countess Étienne de Beaumont and Madame de Sinçay were also in black, wearing close hats covered with aigrettes and crosse. Mrs. Lawrence, tall and distinguished, appeared in a very becoming costume all softly blending browns, and was delighted with the performance, which, however, was but little applauded.

A QUEEN IN EXILE.

Many people seem undecided as to whether applause is in good taste. Should we look to royalty for the answer? In that case, I would reply that Her Majesty, the Queen of Roumania, did not applaud at the Opéra at the special performance of "Castor and Pollux," given in her honour. It was a pity, for, as she wore no gloves, one might have heard the opinions of the sovereign clearly expressed.

The French people have not ceased to acclaim her every day since her arrival in Paris, as she goes to the Institute de France, to which she is the only woman elected since its foundation in 1795, or when she takes her daily walk, accompanied by one of the princesses, or when she mounts the great stairway of the Opéra on Fridays. It was at the Opéra that we saw her gowned in white satin with the bodice richly embroidered in silver and pearls, while lace lightly veiled her arms and shoulders.

She wore no jewels save a few strands of pearls and the jewelled pins which held her heavy blond hair low on the neck. This queenly simplicity



In the Byzantine room of the hôtel de Béarn, the fashionable world of Paris gathered to enjoy "The Taming of the Shrew," given by the Société Shakspeare

held in her honour, and the most distinguished members of French society have been present to greet her.

PARIS STILL DANCING

Paris is still dancing—dancing as it played bridge a few years ago, madly. Such things in the fashionable world correspond to the enthusiasm which an artist gives to his art. Humanity could not exist without some such passion; it is the safety valve of mind and sense—and it is a wonderful stimulation to business. When one considers, for instance, that day after day Madame must meet the very same people, it is quite clear that she can not wear the same gown more than a week. She must change constantly, and though simplicity and conservatism are still the required notes, she must gradually change that, also, always facing the silent criticism, admiring or adverse, of her friends.

Thus it is that we have recently witnessed the appearance of the "flower-petal frocks" of delicate fabrics or of such heavier materials as satin, but always cut in petals, one of the prettiest fashions which we have seen in a long time. The Duchess de Gramont recently appeared in one of these gowns made of black taffeta cut in rounding petals over a short and narrow foundation. The corsage was lightened a bit with black and white tulle, and at the girdle was a knot of pink carnations. The "brigand" hat of black taffeta set decidedly at one side, made her air of distinction more than usually marked. As she danced, one felt that all the other dancers should pause to watch her charming grace.

Madame Doyen, the widow of the famous surgeon, also wears one of these petal frocks. It is of black voile de soie, and the petals are sharply pointed
(Continued on page 106)



Among the women of exceptional elegance who sponsor the "flower-petal frock" is the Duchess de Gramont



Queen Marie of Roumania is one of the loveliest and most beloved figures in Paris. It is reported that she is soon to visit America

served to emphasize her rare and noble beauty.

Her eyes, deep and veiled above a straight nose, and her mouth of classic beauty are the expression of a great soul and a generous heart. What examples of energy, kindness, and disinterestedness have come to us in the past three years from that Roumania whose misfortunes in this world tempest we have followed with such anxiety! Tragedy beyond expression was taking place there in the beautiful Byzantine palaces which the Queen had changed into hospitals. Her great bereavement and her calm force at the time when the royal family were forced to leave their beloved country only a few days after the death of her child—episodes of Shakespearian grandeur in the life of so young and so beautiful a woman—inspire the admiration and respect of all of us.

It is said that Queen Marie will leave here shortly for the United States. During her stay in Paris many informal receptions have been



Queenly and beautiful was Queen Marie of Roumania in the white satin gown in which she appeared at the Opéra

THE HOTEL DE CROISSET

PROVES A FITTING HOME

FOR AN AMERICAN PRESI-

DENT VISITING IN PARIS

THE great beauty of the house in which President Wilson is installed in Paris is due to the taste of a compatriot of his, Madame Bishoffsheim, formerly Miss Mary Paine, who was a very distinguished member of the American colony in Paris some years ago. This American woman, after hesitating long between the Parc Monceau and the Quartier de l'Etoile, decided in 1896 to build her house on the Place des Etats-Unis.

(Continued on page 120)



The bed in which Mrs. Wilson sleeps is a very rare and elaborate affair from Louis XVI's time. The light wood is accented by green mouldings and is curtained by satin of pale blue and beige

The bath that opens into this room is small with a built-in tub, which seems to be sheltered under the flowering apple-trees painted on the walls



The dressing-room that opens from the President's bedroom is a small room, which, in the French fashion, combines dressing-room and bath. Above the bath is a gallery onto which open linen closets. All the President's rooms look brightly into one of those lovely gardens which French houses conceal within high stone walls



President Wilson's sleeping-room has striped damask walls of a soft green blue and yellow, relieved here and there by good English prints. The floor is covered with a brown carpet, and Oriental rugs add to its soft colours. The mahogany bed is decorated with copper



President Wilson's study, which opens into his sleeping-room, is a restful place to find after too many hours of Peace Conference, for what part of the walls is not covered by books is covered with very rare and very fine paintings. Soft coloured shades shield the lights

The Hotel de Croisset, President Wilson's residence in Paris, suggests by the dignified beauty of its façade that its interior will also possess the distinguished and stately atmosphere suitable to the ceremonious social life of the visiting president of a large country



Ellis

Typically French of the Louis XV style is the white panelled dressing-room of Mrs. Wilson. A great copper-trimmed mirror laces the fireplace, and there are, besides a tiny writing-table, a very large gilt dressing-table and a few very gay gilt chairs. The curtains of heavy faille are rose and yellow; and Oriental rugs scatter the pale tan carpet



DE MEYER

Baron de Meyer

MISS MARY CASS CANFIELD

Miss Canfield has, because of her exceptional talents and gifts, registered a marked success as a critic, sculptor, and writer of essays. During the past four years she has played a conspicuous part in most of the dramatic, literary, and artistic activities of the younger generation of New York women. She is a linguist of high attain-

ments and an indefatigable student of foreign literatures. Several of her essays have been translated into Spanish and other languages, while an admirable group of her lyrical poems, written in the French language, have been appearing recently—under a thinly disguised “nom de guerre”—in certain of our critical periodicals

NEW YORK IS APPRECIATIVE OF ITS FRENCH ALLY

Enthusiasm for Things French Is Not Restricted to Frocks This Season, But Is Reflected in Many Interesting Events



One of the most interesting of interesting head-dresses was of black tulle banded low across the brow and with a sweep of silky black feathers over the cheek on one side

ONE of the most interesting of recent innovations in New York has been the institution here of a branch of the Cercle des Annales, originally created in Paris and afterwards extended to other capitals of Europe for the purpose of bringing together the friends of France and the admirers of her language, her literature, her arts, and, in short, all that touches on her intellectual life. Madame Sarah Bernhardt is Honorary President of this society, and Madame Yvonne Sarcey-Brisson is Director General.

Mrs. Frederick Frelinghuysen wears on cool afternoons an exceedingly smart blue suit of Russian air with trimmings of krimmer



At the Mary Garden Festival for France, Mrs. Alexander Dallas Bache Pratt wore a gown of dull green ornamented on one shoulder with a knot of tricolour ribbon

club will hold a number of *thés littéraires*, French conferences, and English conferences on French subjects. Exhibitions of paintings, sculpture, and similar things will be held occasionally, and one afternoon a week will be given over to the children of the members of the club, for whom there will be provided appropriate conferences and recreation.

New York has been greatly interested in the exhibition of paintings by Lieutenant Jean-Julien (Continued on page 102)



Mrs. Roche's white hair showed in striking contrast to the black fox collar of her grey chinchilla squirrel wrap



A bizarre and effective head-dress of gold metal cloth, which bound the head so tightly that no particle of hair was visible, was seen at the Mary Garden Festival

The New York branch has among its patrons and patronesses, Mrs. Hugh D. Auchincloss, the Duchess de Chaulnes, Mr. William E. Iselin, Mrs. Frederic B. Pratt, Mr. Francis Roche, and Prince Paul Troubetzkoy. M. Emile Villemin is the President of the New York Branch, and the Secretary is the Viscountess De Tocqueville. The opening afternoon of the Cercle des Annales included a very interesting programme by Yvonne Garrick, Paulette Noiseux, and Lucien Weber, and a very smart audience was present there. The



A tapering cape of henna coloured cloth was banded broadly around the middle and collared with chinchilla



© E. O. Hoppe



© E. O. Hoppe

The Duchess of Portland, who is considered one of the most beautiful women in England, has won much praise for her untiring devotion in hospital work during the war. She is a Lady of Grace of Saint John of Jerusalem, and she was Mistress of the Robes to Queen Alexandra

Lady Newborough was prominently connected with many charitable affairs held to raise funds for the wounded during the war. She is the widow of the Fourth Baron Newborough, who was a lieutenant in the Welsh Guards and who died in 1916 after an illness contracted in active service. Lady Newborough, who was an American, is the daughter of the late Colonel Henry Montgomerie Carr, of Kentucky



Bertram Park

Viscountess Ednam, who was Lady Rosemary Leveson-Gower, only daughter of the Duchess of Sutherland, married early in March. She was "mentioned" by Sir Douglas Haig for valuable work in her mother's hospital in France. Viscount Ednam, the Earl of Dudley's heir, is a lieutenant in the 10th Royal Hussars. He was awarded the Military Cross for his valour during the war

THREE BEAUTIFUL ENGLISH

WOMEN OF RANK, WHO ARE

MEMORABLE FOR DISTINGUISH-

ED SERVICE DURING THE WAR

THAT the race is sometimes to the swift and the battle to the strong appears in the recent award of the Howland Memorial prize by Yale University, to the French painter, Jean-Julien Lemordant, whose work is now on view in this country under the auspices of the French Government and Yale University. For Lemordant is not only one of the bravest of French soldiers, but a painter of rare gift, amply meriting by his art the award of this high honour. If further merit were required, he has that, also, since he has sacrificed in the service of his country his great gift as a painter, having been completely blinded some months ago by a German bullet.

The Howland prize, which was established some years ago, is awarded every two years, without distinction of country, for special achievement in literature, art, or the science of government. According to the terms of the award, special consideration must be given to the idealistic quality in the work honoured. The prize is awarded this year for the second time. The only previous award was in 1916, when the honour was given to the young English poet, Rupert Brooke, whose sonnet, "The Soldier," is among the most beautiful of the many poems which the war has left us.

A HIGH HONOUR

Lemordant, who is a Breton by birth, has come to this country to receive the honour in person, and with him the French Government has sent a notable collection of his paintings, which were first exhibited at the galleries of Gimpel and Wildenstein in New York, during April, and are to be shown during the spring and early summer at various American cities. An admirable and very finely printed catalogue of the exhibition, reproducing many of the works, has been prepared by the Yale School of Fine Arts, and contains an illuminating introduction by Gustave Geffroy, Director of the Gobelins, and a more lengthy discussion of Lemordant by Charles le Goffic.

WORKS OF A FRENCH PAINTER

The works which compose this exhibition are mainly sketches for decorations which have been completed and are in place, notably those of the Hôtel de l'Épée at Quimper, Finistère and those of the Theatre of Rennes. There are also a few finished landscapes, delightful in their outdoor light, clear colour, and atmospheric perspective.

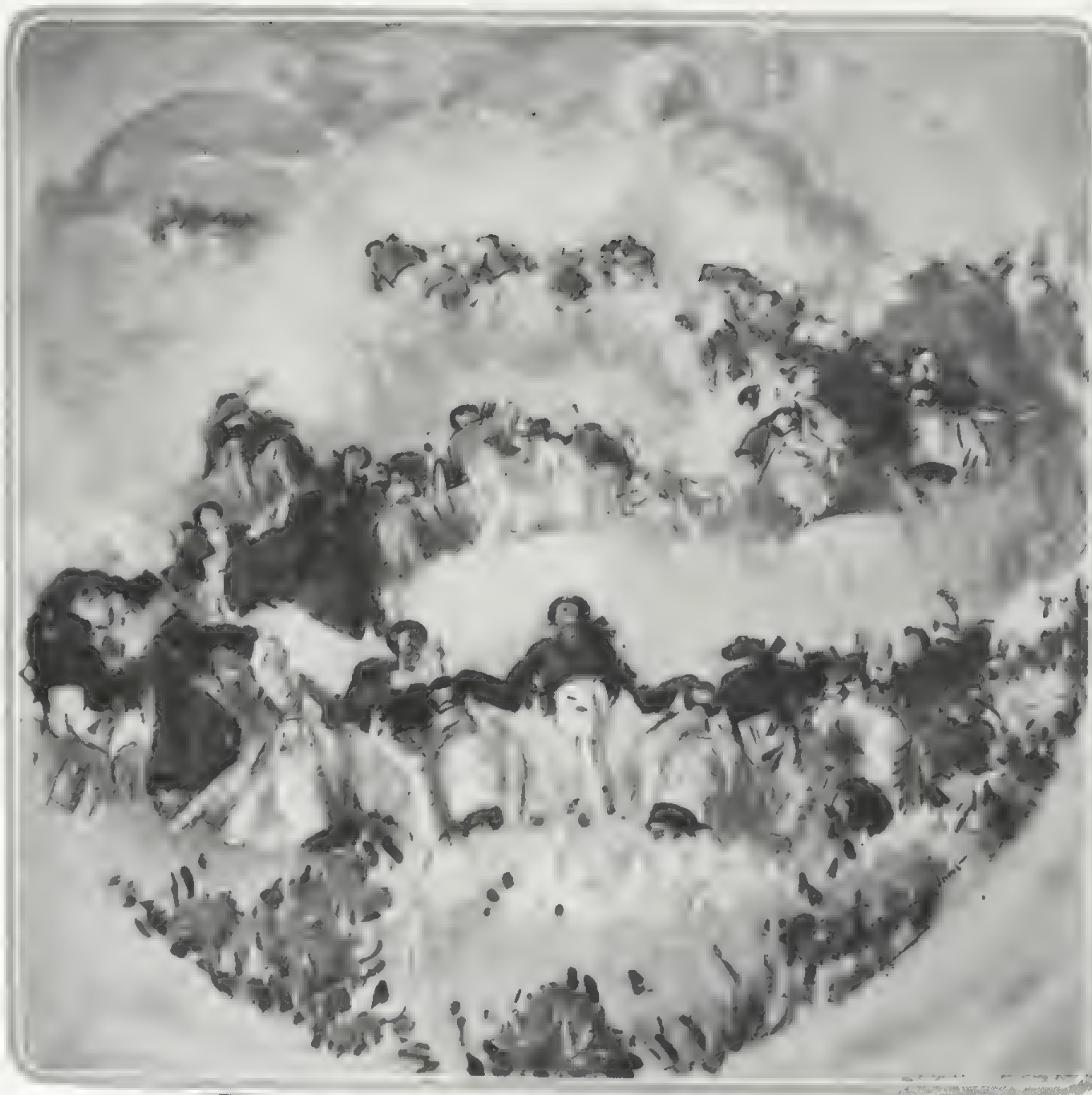
Lemordant, who was but thirty-seven when the war began, was already a painter of note in his own country, an artist whose canvases were welcomed at the salon and who had completed a remarkable amount of work.

Born in Brittany, he has loved and painted the picturesque Brittany peasants, the delight of artists of every land. At their work, he paints them with something of the sombre solidity of Millet, but at their play he paints them with joyous freedom and a remarkable grace of swing-

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R

By MARION E. FENTON



© Yale University

On the ceiling of the Theatre of Rennes, Lemordant, the noted French painter and soldier honoured by the award of the Howland Memorial prize, has painted the dance of Brittany

The preliminary sketches and figure studies for the ceiling decoration above were on view at Gimpel and Wildenstein Gallery



LEMORDANT'S FIRST DECORATION

Speaking of his work at the Hôtel de l'Épée at Quimper, Lemordant's first important work, the Director of the Gobelins, M. Gustave Geffroy, presents a Frenchman's view of Lemordant, admirably summed up in this paragraph:

"He possessed joy which he shared with us, in revealing one day the first magnificent summary of his vision to the eyes of all. The decoration which was ordered from him for the old Hôtel de l'Épée at Quimper, showed a magnificent and perfect visualization of Brittany by a Breton. A whole race at work and at play, splendidly alive, was shown in an imposing landscape brilliant with light and colour. The rocks, the sandy beaches, the incoming sea, the far reaches of the ocean, the boats with red sails scudding into the distance, the mounting clouds flecked by the sun, the sweep of the ocean disclosed by the ebbing tide, the granite piers where boats make fast, the roads leading to the villages, the whole wonderful expanse that may be seen in the region of Penmarc'h where Lemordant has localized his art,—all these were the settings for work of noble scope."

Happily, Lemordant's blindness is not entirely hopeless. There is a bare possibility that he may sometime recover his sight. Should this possibility—

(Continued on page 126)

Picturesque little "Miss Anne" comes from the brush of George Bellows a quaint vision of old-fashioned charm amid the forceful war paintings in his exhibition at the Knoedler galleries

T

ing line. His colour is fresh and clear, singing colour, and his touch has a sureness which is a delight to the eye. There is no working over in these sketches. Colour is laid firmly and deftly in the right spot; a mere line or two serves to define the action or express the poise of a figure.

BRITTANY DANCES

Undoubtedly the most interesting of the paintings shown here are the preliminary sketches for the decorations of the Theatre of Rennes, decorations which are completed and in place, with the exception of the drop-curtain. Joyous brilliant sketches are these, and their theme is the folk-dance of the Brittany peasants throughout the ages. On the ceiling one sees the dancing figures emerging from the mists of the past, swaying in joyous rhythm across its expanse, coming nearer and nearer, and finally dancing down the drop-curtain to the stage in the dances of the present day. Perhaps the most striking characteristic is the joyousness of these figures. Is it the influence of Loti, with his "Pêcheurs d'Islande"—Loti who casts a shadow of exquisite melancholy over every land, who has made us visualize the Breton peasant as a sombre mystic individual, grown strange as the wind-blown trees of the barren coast along which he lives? Yet, other artists have painted the Brittany peasants and other pens have drawn

them, but none have prepared us for the care-free gaiety of Lemordant's peasants, and Lemordant should know, being himself a Breton and possessing beyond question the gift of joy.

S E E N o n t h e S T A G E

WHEN the project to import from England the production of "A Burgomaster of Belgium," by Maurice Maeterlinck, was first suggested, it was looked upon as "uncommercial" by most of the managers and critics and other wiseacres of the American theatre. Their adverse verdict, rendered in advance, seemed calculated in accordance with the facts. This was a war play: most of our many war plays had been killed off by the signing of the armistice: therefore "A Burgomaster of Belgium"—though written by the foremost living poet in the world—could no longer be regarded at so late a date as timely. "What a pity," said the wiseacres as they wagged their heads, "that this piece of propaganda was not ready for production in 1914 or 1915!"

Yet, when "A Burgomaster of Belgium" was finally produced, it established itself as the most impressive war play that has yet been shown in the American theatre, not only by reason of its high sincerity but also by reason of the peculiar timeliness of its presentation. This play of Maeterlinck's was written and composed without any thought of the ticking of the clock or regard for the turning of the calendar; yet, by a happy stroke of destiny, it teaches a lesson that is needed most emphatically at the present time. Clear thinking in respect to that essential difference which divides the world in two is more necessary at this moment when the Peace Commissioners are arguing in Paris than at that earlier and more inspired moment when the embattled armies of the right were crusading against the armies of the wrong.

MAETERLINCK'S WAR PLAY

Now that the war is over, our public needs more than ever to be reminded that the world dichotomy which caused it has not been terminated by the armistice. Our drafted millions did not stop to reason on the battlefield: they knew merely that their immediate duty was to lick the Germans: they have done this duty, and come back, and been discharged from service. But the moral problem of the war was not annihilated when the beaten German armies surrendered their equipment and slouched back beyond the Rhine, to be greeted with garlands and the blaring of vociferous bands.

Maurice Maeterlinck, precisely by reason of the fact that he looks upon the panorama of experience with the vision of a mystic poet, may be trusted to see things as they really are; and in this play he has told us what he sees. A few critics have obtruded the opinion that "A Burgomaster of Belgium" represents a departure from Maeterlinck's usual method of dealing not with things themselves but with the souls of things; but this opinion is extrinsic and ignores the real importance of the play. Considered superficially, the piece is nothing more than a realistic repetition of an incident culled, out of many, from the Belgian White Book. On a cer-

The Most Important Event of the After-the-War Theatrical Season Is Maurice Maeterlinck's Play Dealing With the War

By CLAYTON HAMILTON



DE MEYER

Baron de Meyer

Estelle Winwood, who appeared in "A Little Journey" the first part of the season, is now enacting the rôle of the erring but appealing wife of Molière, in the play of that name produced by Henry Miller at the Century Theatre

play is constructed with the most punctilious regard for the theoretic unities of place and time. Furthermore, it confines itself entirely to facts, and admits no artificial heightening of emphasis,—not even for the sake of patriotic propaganda. Yet, despite these superficial indications, "A Burgomaster of Belgium" is not to be regarded as a realistic work. The reason is that it delves beneath the rock-laid facts of recent history until it reaches the artesian waters of eternal truth. Maeterlinck is interested in this particular incident of the Belgian White Book not so much because of what occurred in the little town of Stilemonde on a certain day of August, 1914, as because of the revelation which this incident affords in respect to a problem that was not merely timely but remains perennial.

AN ATTITUDE OF MIND

The simple thesis of this play—expressed serenely, and without the slightest hint of rancour—is that all mankind must be divided into two parts, which, for convenience, may be called the German part and the non-German part. These two huge hosts can never get along together nor understand each other, because they are equipped with minds whose workings are so basically different as to be irreconcilable. This absolute dichotomy was trumpeted before the war by German historians like Treitschke and German military writers like Bernhardi. These self-appointed spokesmen for one section of mankind declared uncompromisingly that the world could no longer exist half-German and half-civilized, and that Germanism was predestined either to world-power or to downfall. There is now a danger, in these troubled days, that the civilized nations may neglect to realize the absolute validity of this prediction. Especially in America—by reason of the fact that, as Secretary Baker has reminded us, the war was fought out to its just conclusion several thousand miles away—there seems to be a danger that our masses may adopt the lotus-eating habit of forgiveness and forgetfulness and begin to think that after all the poor, misguided German people were merely human like ourselves. It is therefore very necessary that a clear-eyed poet like the Belgian Maeterlinck should remind us sharply in this drifting period that if we are human the Germans are not and, conversely, that if the Germans are human we are not.

The word "German," as employed in this discussion, is not intended to be fastened as a stigma on any one of German race or German ancestry or German language: it is intended merely to be fastened upon those who have welcomed the anathema by confessing the German attitude of mind. As a term of reproach, it includes all those who, dwelling in whatever country, applauded the sinking of the Lusitania or sought excuses for the bombardment of the Cathedral of Rheims.

The German mind is antithetically different

tain day in the latter part of August, 1914, the invading German armies arrive at the little Belgian town of Stilemonde. The scene is set in a single living-room of the Burgomaster's house. The first act commences at 10:45 A. M. and finishes at 11:15 A. M.; the second act commences at 3:40 P. M. and finishes at 4:30 P. M.; and the third act commences at 6:15 P. M. and finishes at 7 P. M. Like any strictly realistic work, the



Goldberg



Compton Collier
Columbine and Harlequin have
a perennial interest



Alfred Cheney Johnston

That the very worst of vampires are reformed now and then is proved by Carlotta Monterey, who, after being one of those exciting ladies in five different plays, is now the very best of wives in "A Sleepless Night"

in its workings from the civilized mind; and this absolute antithesis affords the theme for this timely and important play of Maeterlinck's. The fundamental axiom of German psychology is that self-interest in the primary motive in existence and that the pursuit of this motive should always be conducted logically by a ruthless intellect, without admitting any interruption from that large part of the human mind which is more emotional than intellectual, more sensitive than logical. The non-German mind, upon the other hand, admits the possibility that the mere self-interested reason—the "reiner vernunft" of Immanuel Kant—may sometimes and ought often to be overruled by impulses inspired from the sensory and emotional apparatus of the brain. The German argues logically that might makes right; the non-German argues, more appealingly, that might oftentimes affords an opportunity for kindness towards those who, for the moment, are inferior in power.

The German attitude of mind has not been altered by the Allied victory at arms, on the land and on the sea. The basic fact remains that the world can not endure half-German and half-civilized, and that the coldly intellectual Germans must either be permitted to impose their Kultur upon the world or be condemned to utter downfall. There can be no half-measure in this matter, as Maeterlinck clearly sees; and this brings us face to face with the basic problem of the present hour, which is simply the problem of what we shall do with the Germans.

If we are civilized, it follows logically that the Germans are not; and the quickest answer to the problem of the German past would seem to be



Abbe

E. Lyall Swete, who is playing the name part in Maeterlinck's "A Burgomaster of Belgium," which is now on tour, was for nine years both actor and producer at the Haymarket Theatre in London. In England he directed "The Bluebird," in America "Chu Chin Chow," and this autumn, "Freedom"

the answer rendered, in the immediate aftermath of 1870, by Alexandre Dumas fils with his famous "Tue la!" "Kill it off!" is easily said; but the inhibitions which attend the conscience of civilized humanity prevent us from considering for a single moment the wholesale project to execute one hundred million German-minded people. We have learned latterly, to be sure, that Burke was narrow-sighted when he advanced the theoretical

The piquant profile and upward gaze under the picture hat belongs, of course, to Edna Hibbard, of "Rock-a-bye-Baby" fame, and now "Tumble In" is the gay possessor of this provocative little merry-maker

opinion that a nation can not be indicted. The German nation not only has been indicted but has been condemned before the bar of history; and the millions who applauded the sinking of the Lusitania deserve, in justice, to share the fate of the hundred babies whose bones are now "visiting the bottom of the monstrous world." But those of us who are civilized do not ask for absolute justice in this world: we ask merely for some forward-looking adjustment that may "help reason and the will of God to prevail."

The one safe way to kill off Germanism for all time is for the victors in the world war to assume responsibility for the education of the next generation of all the children of German birth and German ancestry and German language. The Germans of the present are incurable; but the Germans of the future might be taught to look upon the project of our human life as this project is commonly regarded by civilized mankind. Is it not a little strange that so much is being said in Paris about annexing German coal mines and so little is being said about annexing German schools? If the innocent children of the guilty celebrants of the sinking of the Lusitania might be brought up by schoolmasters delegated to this high task of education by the people of France, the people of Great

Britain, the people of America, it might be possible that the German attitude of mind would be deleted from the world before a score of years had passed away. At any rate, this hint of a possible method of procedure is afforded by Maeterlinck when he declares, at the close of his play, that the Germans and non-Germans of the present period can never understand each

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AN ENTRANCING GARDEN IS THAT AT
WELWYN, THE ESTATE OF MRS. HAROLD
PRATT AT GLEN COVE, LONG ISLAND

On one of the open spaces of green turf on the lowest terrace is the marble sun-dial. It is an exquisite figure of a faun by Edward McCartan, and it holds a grape-bordered tray on which to mark the pleasant hours. In the background, cypresses and pines cast their long shadows against the pink and white of rhododendron and bridal-wreath

To follow this grassy walk is to wander through a riot of snapdragon and climbing roses straight to a sylvan sprite in a velvety heart of cypress, cedars, and pine. It is a bronze statue called "The Spirit of the Woods" by Edward McCartan

(Below) Looking from the house to the Sound, one is impressed with the calm of the sunken garden, its great clumps of ancient boxwood, its shadowed pool, and vine-clad pergola. This garden is of oblong form with short terraces





(Above) On either side of a wide driveway, pebbled like the walks of Versailles, yellow brick cottages, in the style of Louis XV, pose primly behind great iron gates. In fine weather a gaily striped awning connects the two doors



(Left) The tiniest of formal gardens has pebbled paths and flower-beds enclosed by brick borders. On June days these beds are filled with bright tulips, but the colour arrangement of flowers, of course, changes from month to month with the seasons

TWO LITTLE COTTAGES WHICH PROMISE A CHÂTEAU

BEHIND the great iron gates, two cottages, placed as primly as vases on a mantel, sit facing one another. Between them, a wide driveway, pebbled like the walks of Versailles, leads back to the woodland and branches into smaller drives which lead to stables and orangeries and such dependencies. Later there is to be a beautiful house in the style of the French château to centre the composition. When Mrs. Ely's architect began the plan of this place, the little lodge houses were designed for the gardener and the chauffeur, but when the great war began it was decided to postpone the building of the main house, and these cottages were finished as a temporary home.

The cottages, which are exactly studied and executed with great care—a declaration of fine architectural intention—are Louis XV in design. Although they are two stories high, the mansard roof that covers the second storey gives a sense of smallness. They are built of brick, washed with a thick yellow paint, and have white window frames. Over each window a shell is used as motif. This shell is repeated often, as an em-

Much Amusing Detail and Naïve Charm

Combine in The Home of Mrs. Carolyn Ely

By RUBY ROSS GOODNOW

blem, not only of the Louis XV exterior, but also of the Queen Anne treasures inside. In fine weather, a gay awning with blue and white stripes connects the two front doors, and a bright coloured carpet is unrolled across the pebbled driveway. If the day is in June, stone baskets of cherry pink petunias and begonias are grouped at the doorways, and pink geraniums fill the window-boxes.

Mrs. Ely lives in the house on the right. The tiny entrance-hall gives one barely room to enter, for it is filled with a staircase that runs up to a landing, lighted by a window hung with a blue and white linen. At the foot of the stairs, two doors open into the guest-room and the living-room. This little hallway is lighted by two quaint

lights like black tin boxes with glass panels and tops shaped like shells. The doors, which are composed of a long upper panel and a square lower one, are painted white and have cream panels with a Louis XV design in dark blue.

The living-room, which combines the Louis XV period and that of Queen Anne, has white walls pleasantly broken into long slender panels. The floor, of dark polished wood, has a baseboard about four inches wide and painted black. The Louis XV mantel is painted white, and the tiles that surround the fireplace are old white ones with little blue figures in the centres.

At one side of the fireplace, at right angles to it, stands a comfortable couch covered with blue and ivory striped material of loose weave. The only cushions on this couch are two oval ones of old French chintz in mauve, portraits of two French ladies. In front of the fireplace is an extraordinary rug, formed of the round centre cut from an old Aubusson carpet. Reds, pinks, browns, and blues merge harmoniously in this little rug. Two rather large armchairs of Italian



On this cheery breakfast porch which opens from the dining-room, the whitewashed brick walls and red brick floor form an effective background for bright notes of colour. The dark green Italian chairs and tables and the straw coloured rug with its large black and white checks are features of its furnishings. Just beyond the porch is a curved garden seat against a background of evergreens



(Right) One enters a miniature hallway in the house on the right of the drive. Doors open on either side into the guest-room and the living-room, but the eye follows at once up the course of the stairway, intrigued by the quaint lanterns with black framework and shell-shaped tops, which hang on either side at its foot. The window above the landing is hung with blue and white linen curtains

In the Directoire dining-room, the dining-table and the mahogany chairs are in an extremely simple Empire design. Flower-filled yellow vases flank a figurine on the serving-table, and above it hangs a Directoire mirror. A clever use of wall-papers of different colours, beadings, and moulding, breaks the walls into panels, and the curtains have bright figures against a white background

(Below) The dressing-table between the windows is the centre of an interesting grouping in the wall space opposite the bed. A triple mirror with a blue frame hangs above it, and the white linen draperies are edged with green braid. Dark green cambric upholders the Directoire bench of walnut with carved ends. The two Empire chairs with Napoleon chintz have white frames with black feet





The heart of the living-room is, of course, the fireplace, beside which stands a comfortable couch, covered with blue and ivory striped material. Pulled cosily up to the fireplace is a chair of Italian walnut which faces the open French windows leading to the living-porch. The rug, coloured with reds, pinks, blues, and browns, is formed of the round centre cut from an old Aubusson carpet

walnut with blue seats are pulled up near this fireplace. Japanese prints hang on the narrow panels on each side of the mantel. A number of such prints are used in the room, and they give exactly the right note, with their dull cream and tan colouring. Back of the couch, a Queen Anne walnut table holds flowers, books, and a lamp which has a twin in another part of the room; both are made from antique blue and white tobacco-jars, with parchment shades painted pale yellow. In the extreme corner of this wall there is a small reeded wall cabinet of some pale coloured wood. The effect of the whole is excellent.

On the opposite wall, the wide centre panel is filled by deep shelves which hold a collection of flowers in different Chinese bowls and a few unusual pieces of rock crystal and porcelain. The effect of symmetrical groups of yellow bowls filled with black pansies on these white shelves is delightful. The end panels of this wall are also recessed shelves, filled with books. The second and fourth divisions are windows, which have deep sills on which stand pots of pink hydrangeas. Here, as everywhere in the two houses, the glass-curtains are all of coarse white linen and have narrow linen fringe, while the heavy curtains are of some simple dark blue stuff and hang straight.

FROM THE DAYS OF QUEEN ANNE

An old Queen Anne writing-table, before which stands a Victorian chair, is placed against the centre shelves. There are two of these chairs in the room, very delicate modest affairs with seats of some Persian cotton patterned in violet. In front of the two windows stand a pair of Italian chairs with Queen Anne needlework seats. A small wal-

The wide centre panel in the living room is filled with deep shelves which give a most unusual touch, for they hold a collection of flowers in Chinese bowls and a few rare pieces of rock crystal and porcelain

nut table in one corner holds flowers and the other lamp, and an easy chair opposite it is covered in blue and ivory material.

The centre panel of the outer wall is occupied by a Queen Anne walnut table which holds a yellow jar filled with green branches, and two small blue Chinese boxes. Windows on each side of the Queen Anne mirror look out over the driveway. The opposite wall is almost entirely filled by the four French doors which open onto the living-porch. The house wall is continued to form one side of the living-porch, which gives seclusion from the road, and the other two sides are filled with screens. This long wall, which is of whitewashed brick, is a background for a painting of an old Chinaman in a blue robe and

a red hat, and Oriental carvings hang on either side, while an antique Chinese rug lies on the brick floor. The many easy chairs are of Italian derivation. The screened wall opposite the living-room is a mass of pink hydrangeas.

From this living-porch one looks down on the tiniest of gardens with pebbled paths and flower beds inclosed by brick borders. On a June day these beds are all filled with tulips of every shade of red, pink, and yellow. A tiny fountain plays in the centre of the little garden, and a lead figure holding a dial stands in the centre of a bed of pale yellow tulips. All of the flower-beds are bordered with forget-me-nots. This colour arrangement, of course, changes with the seasons.

THE ONE GUEST-ROOM

On the left of the living-room is a room almost the same in form, except that a small alcove formed by the stairs leads back to a tiny bath. This room is the one guest-room. Two very slender walnut beds, with a little black table between them, are covered with spreads of cream coloured linen with a design in little white beads and a wide thick fringe. There are three simple blue and white rugs, and the curtains are of a naïvely patterned chintz with little red radishes and black medallions, and blue strips between. These curtains are finished with red

ribbon and plaitings on the edge. There is a tiny walnut dressing-table between the front windows, and an Empire mirror hangs above it. A chest of drawers with an Italian mirror above it fills the space between two other windows. Two straight Italian chairs with cane seats, a few Italian prints, and two lovely old china cornucopias hanging on the wall complete the simple furnishings of this unique little guest-room.

Up stairs, Mrs. Ely's bedroom occupies the space over the guest-room, and her bathroom, dressing-room, and maid's room occupy the space above the living-room. The bedroom is in the Directoire manner, and the walls are covered with a white paper with green polka dots. The cur-

(Continued on page 122)



THE GREEN ENCHANTMENT OF THE SEVEN HILLS

By NORVAL RICHARDSON



On the terrace at the Villa Albani, with its glimpses of yellowing marbles among the old trees, one may lean on the balustrade in the mellow sunshine and look across shrubbery to an enchanted country beyond

THE beauty and charm of Rome are so traditionally attributed to its ruins, its architecture, its historical interest, that one is likely to overlook the fact—or at least not to realize it—that one of its most potent claims to beauty lies in its trees. One who recalls any picture of Rome that gave the impression of being particularly beautiful will find, almost invariably, that there are trees in the composition,—cypresses, ilex, stone-pines, or olives.

It is difficult to say which is the most beautiful of these four trees; each seems to be so perfectly suited to the place in which one finds it; each seems to have been meant to be an architectural feature of the scene in which it appears. Could any one imagine the Villa Medici without its ilex trees; the Villa D'Este without cypresses; the Villa Borghese without stone-pines; Frascati without olives?

Perhaps the stone-pine is the most salient tree of the Italian landscape. When it stands alone, it has a majestic loneliness that is impressive; its great slim bole and feathery branches dominate the surroundings. The solitary pine on the Posilipo at Naples, which has become so familiar to us from repeated reproduction and yet has never lost its charm, is an example; it seems to preside with great solemnity over the Bay of Naples and distant Vesuvius.

Then, again, these pines present themselves in



Mosconi

groves, planted in regular rows which give architectural value to their straight trunks. A grove of this kind greets one on entering the Villa Borghese at Rome. In the morning the warm Italian sunshine lies spread at their feet, and the children, playing beneath their high branches, look like pigmies; in the afternoon, the last rays of light filter through in carmine shafts, and the trunks stand out purple against the evening sky.

(Left) Cypresses, so integral a part of the Italian landscape, border the avenue at the Villa Massimi, their venerable heads almost touching overhead, their trunks arrayed like the pillars of an ancient house

Another charming group of pines at the Villa Borghese is scattered around the delightful Piazza Sienna, not planted in rows, but springing here and there from the vivid green turf which grows about the ancient sunken race-course.

A third striking group of parasol-pines is visible from the Pincio, stretching along against the horizon behind the dome of St. Peter's and marking the line where the city ends and the wide sweep of the Campagna begins.

The love of the pine, which the Italian inherits, has come down through many centuries. Dante immortalized the pine groves of Ravenna; Garibaldi mourned there the loss of his devoted wife and battle companion, Anita; and to-day this love of the pine is attested anew at almost every new villa that is built in Italy. For wherever a house is going up, one nearly always finds that an avenue of young pines is being planted at the same time.

In talking once with D'Annunzio, some one said that Italy was filled with sunshine, that there was nothing black in the whole country. He replied: "You have forgotten the cypress." There is indeed something sable and mournful and sombre about the cypress, apart from its association with Greek funeral pyres and Italian cemeteries. "Death's lean, lifted forefinger," Browning has called it.

It is traditional to plant the cypress in all the

Italian cemeteries, however humble. The Campo Verano in Rome is a veritable grove of cypresses, beneath whose shadows the tiny lights burning perpetually on the graves shine out dimly like glow-worms; the Protestant cemetery owes its greatest charm to the cypresses which stand like sentinels protecting those who rest beneath them, and, no matter how remote or forsaken a little Campo Santo may be, one is sure to find there, rising like a flame within the enclosing wall of crumbling stucco, a lean mournful cypress.

There is a difference in the shape of the cypresses of Rome and those of Florence. The former branch out from near the ground and are thick and heavy, being almost the same size all the way to the top. Perhaps this is due to the Roman air, for even Roman ladies seem to have this tendency. The Florentine cypresses are more graceful; the branches do not begin until quite far up the trunk, and then they taper to a point. They are almost dainty in their slenderness, and their silhouettes appear often in Florentine paintings.

THE ILEX AND THE FOUNTAIN

The tree which one sees most often in the heart of the city is the ilex, characteristic of

(Right) Cypresses, always dark, always mournful and sombre, even apart from their traditional association with Italian cemeteries, rise above the Palatine Hill, where once stood the palaces of imperial Rome



Rome. That famous view from the Villa Medici is framed by a row of ilex, trimmed in the centre so as to permit a vista of St. Peter's over the low travertine basin of the fountain beneath them. One can scarcely imagine an ilex without a fountain beside it; they seem essentially to belong together. The soft splashing of Roman water in the moss-grown fountain gives an increased effect of coolness to the deep shade of the ilex on a hot summer day. As the ilex is not a deciduous tree, its greenness gives a distinct note of allegro all through the winter in the parks and villas of Rome.

THE TREE OF MYTH AND HISTORY

Of all the Italian trees, the olive is perhaps the most appealing. Though there are none actually in the city of Rome, they are such an integral part of the Roman Campagna that they are closely associated with the town. There is something almost tenderly beautiful about the delicate silver foliage which rises from their twisted and tortured-looking trunks. They mantle one side of the Alban Hills with a vaporous quality which has something of the gentleness of a summer mist. The shepherds in sheepskin trousers, who wan-

(Continued on page 104)

(Below) Deep-rooted as these old parasol-pines at Ravenna, which Dante sung and where Garibaldi came for solace, is the Italian's inborn love of the pine, one of the most characteristic trees of his native land





A very smart coat with all sorts of comfortable ways in which to guard one against wind and weather is made—most astonishingly—from dull white oilcloth. The collar is safely buttoned down, and nearest one's face it grows very gay with a brilliant silk lining of red

The WAYS of PRACTICALITY on a MOTOR TRIP

Annabel:

YOU have known how to choose your automobile, and, among them all, you have discerned the best and selected it without hesitating. But now you have asked me to advise you in the choice of your equipment, and you tell me that it is to match your beautiful motor, which must not be lovelier than you.

How is it possible not to approve of you? *Dieu merci!* You have known for a long time that in order to drive a car it is not necessary to be disguised as a chauffeur, and you know, too, that touring in a street dress is absurd: you are equally far from these two ridiculous ideas. Although it should be sensibly practical, a motoring costume should not necessarily be exaggeratedly so, but should remain within the limits imposed upon it by your own comfort, and

Iribe Creates the Beguiling Annabel and Designs for Her a Delightful Motor Costume



A snug little cap to brave the wind gaily is made of red faille fitting close to the head and has two white oilcloth flaps to meet and buckle in front

above all, by your distinction.

In order to show that an automobile need not be a "dirty" wild creature, but can be delightfully feminine at times, I should like you to have your steering-wheel in white, either of lacquer or of imitation ivory. I think that by this detail you can prove that your costume may remain practical and at the same time be charming.

Permit me then to propose a new idea for your motor coat. I am sure that you will not be alarmed, because you know that the same material which is used for one purpose becomes so different when used for another that it is difficult to recognize it and quite impossible to do so when it is worn by you. I wish to speak of white oilcloth, that very banal and humble white oilcloth that covers the very banal and humble kitchen table. It has its uses.

I ask you to use it, Annabel, not for that sad reason—economy—, but because the material is beautiful and unique, and because I do not see any other fabric which would fill its place. White leather soils easily and when wet becomes hard, ugly, and heavy, and rubber is miserable and breakable. Indeed it seems to me there is nothing more practical or youthful than white oilcloth. You will naturally choose the best quality, which is supple and dull in finish, and you will have it made, if they please you, from these models designed especially for you.

AN OILCLOTH MOTOR COAT

It seems to me that in the coat sketched on page 70 you will be very comfortable for driving. With the three belts fastened, you may be unafraid of the cold, and for walking, you may leave them unfastened. The points of the collar will not blow in your face because they are held down by buttons. The sleeves are held tightly to your arms by three little straps, giving an effect similar to the belts of the coat. The coat is all white and rather full. The only colour touch is to be found in the collar, of which the revers, on the sides which touches your face, are in beautiful brilliant red faille or any other bright tone which pleases you. But then, if you are very conservative and fear the venturesome pleasures of oilcloth, you may have this model, as well as the other, in any long-tried material you wish.

The hat which accompanies the coat is red and white also. The crown may be of red faille, cloth, or felt, and it fits close to the head. It is held in place by two wide bands of oilcloth which en-



Oilcloth makes this delightfully saucy motor bonnet—oilcloth of any colour that suits best one's whims as well as one's coat. The bouquet of coloured flowers is made of dull beads that fear neither dust nor stormy weather

circle it and fasten in front with a buckle. If you put your veil on first, then fasten the bands, you will be ready to leave, well armed against your only enemy in the automobile—the wind.

THE VARIED WAYS OF OILCLOTH

The coat on this page is fuller and shorter but also of oilcloth—white and blue, or white and black, or any colour which you may select, though always plain. The second little hat may be of various colours to match the coat. The bouquet is of dull beads, which have no fear of dust nor wind nor rain.

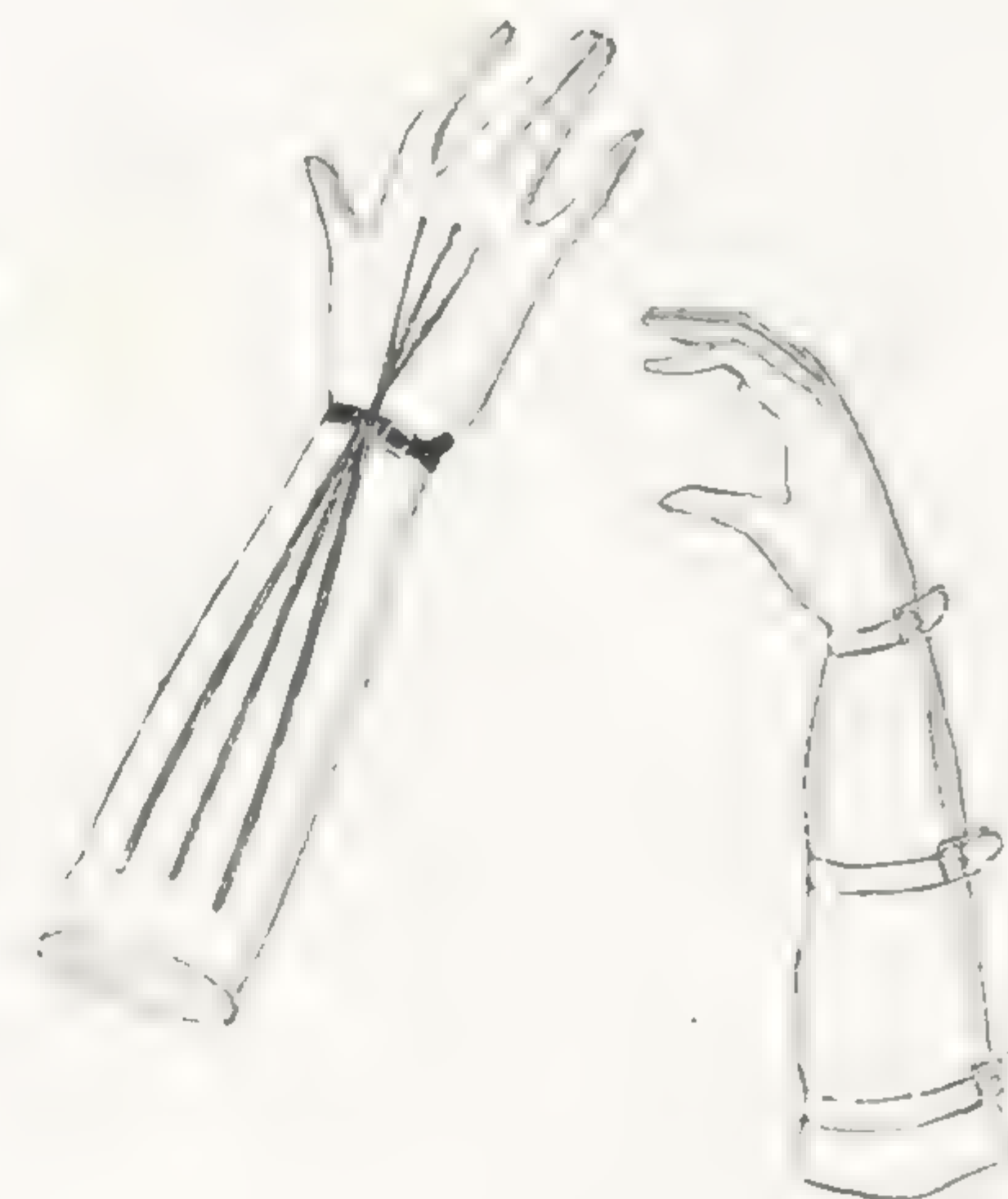
Because the wind and sun take liberties with your white hands, Annabel, there must be gloves of soft suède or buckskin to come up high on your arms and with straps to hold them so closely to the wrist and arm that the wind's rough touch can find not even the tiniest entrance.

And lastly, I have designed for you the little dressing-case for travelling which you tell me you have never been able to find. It is very easy to have it made. The two bottles and the powder-box fit down inside just as in the old dressing-tables, and like the old dressing-tables, all of the interior is lined with a beautiful, old, striped tissue. The three little drawers contain all of your small things. The two sachets, which are on the side which folds up, hold your handkerchiefs and veils. You will have made a large sachet the exact size of the case, which you will fill as full as possible with many fine and delicate pieces of lingerie because it will preserve from shock the large mirror in the top, which, better than I, will tell you of your eyes and the grace of your exquisite visage.

PAUL IRIBE.



A very compact travelling case is lined quaintly with striped tissue and has smart little drawers for hairpins and jewels, neat little sachets for veils and handkerchiefs, pockets for powder and bottles, and a mirror to fit the cover



The wind and sun have little consideration for white hands, so that the motorist herself must give them special consideration. To help her there are long gloves such as these with one strap or three to keep them in place

Another coat of oilcloth may be of white with a good dash of contrasting oilcloth of blue, red, or black; a very broad belt holds the fulness in place



Designs by Robert McQuinn

When one walks from the living-room across the uncovered terrace and past the sentinel box-trees, it is under an awning stretched across the main portion—not a common wide-striped awning, but a natural colour cloth with a painted pin-stripe of green, and green wooden posts. On the stucco walls between the French windows, a simple green trellage adds a decorative touch and furnishes a convenient support for vines that climb out of masses of purple and white petunias

OUTER TRAPPINGS FOR COUNTRY HOUSE WINDOWS

AT every window of its conservative English exteriors, London blossoms forth with boxes of gay flowers in time "for the season" in June, but New York is more inclined to shut its doors and windows as soon as spring is at hand and take all of its beauty and colour to the country.

There, fortunately, we have ample latitude for our love of gaiety in decoration, and the outside of our country houses may have the smartest of awnings and the most radiant of window-boxes. The new spring awning cloths come in a variety of stripes, small and large. There are the conservative plain wide green and white stripes or the alternating wide and narrow ones; a particularly attractive narrow stripe comes with the stripes only three-quarters of an inch wide.

The tan and white stripes are effective, and the grey and green, too. A new wide stripe of green and white with an accompanying narrow stripe of crimson is pleasing, especially if used on a stucco house with a dull red roof. There is also an awning with vivid orange and dull blue stripes four and a half inches wide, making one think of blue-tiled terraces leading to sunken gardens, with tall orange garden jars marking the way. Many peo-

Gay Awnings and the Vivid Hues of Flowering Window-boxes Are in Season



In an indoor window garden where personal attention may be given one's favourite flowers, the greater the variety of plants and the shapes of their containers, the more delightful is the result

ple prefer a plain dark bottle green lined with white, or white lined with dark cool green. This awning cloth comes 31 inches wide at 80 and at 90 cents a yard.

One need not, however, be confined to the colours which the manufacturers have produced, as it has been found most satisfactory to paint the awning any colour one chooses. Excellent results have been obtained by mixing the paint to the desired colour, adding as much gasoline as is required for thinning, and dipping the awning cloth up and down in the mixture until it is exactly the right colour. The cloth should then be stretched out on the lawn to dry.

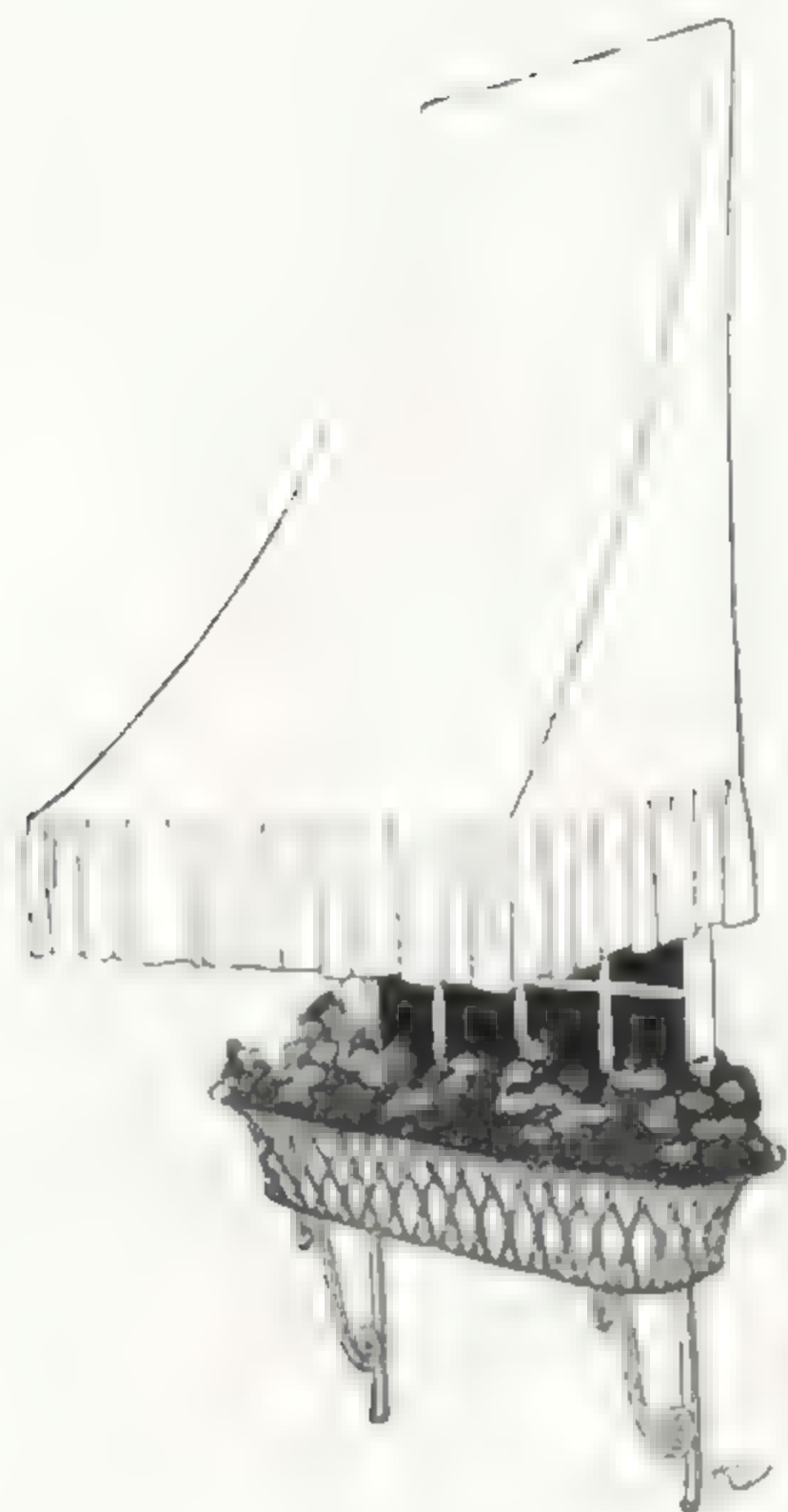
One smart Italian house had awnings done in this fashion, painted green blue with a wide stencilled line of orange. They were edged with a coarse cotton fringe of orange and made without sides. Awnings may have skirts, scalloped or ruffled, they may be hooded with a scalloped edge, or they may be left plain.

Window-boxes may be covered with a simple trellis of grey green on a cream coloured box, which would look well filled with scarlet geraniums. A graceful basket shape made of dull iron such as we have illustrated at the lower left on the opposite page, is unusual and new.

A double-tiered stand of painted iron may be used for an intimate little garden indoors. Black with touches of gold would be excellent, or it may be painted to match the colour of the room



Underneath a long window of a green-roofed stucco house flourish vivid orange calendulas and trailing vines, while a straight awning painted orange with a narrow stripe of green and a restful green lining, wards off the sun's too brilliant rays



An old Italian iron basket was the inspiration for this window-box. It may be easily reproduced with decorative supports and a heavy tin lining. A dark blue awning cloth with a shirred skirt combines well with salmon pink geraniums



Venetian blinds, with the light filtering through them, have decided charms that are all too seldom seen. These are becomingly painted a Venetian green blue, as are the portico and its quaint Victorian iron trellis. Then there is a window-box filled with daisies and pale rose begonias, and the boxes between the trellis and the house hold the same blooms, which grow just as well in the shade



The garden dress that goes with an intimate knowledge of fresh morning flowers is most charming made of white linen and French blue and white cross-barred linen, which, with but a little help from the white, composes the blouse. Quite like the coat-dresses, such great favourites of late, is the pale grey linen beside it, trimmed with navy blue linen. Last of all there is a youthful creation of wistaria linen with touches of crisp white organdie and white embroidery

DRESSING ON A WAR INCOME

FOR several years now, the linen dress and the linen tailored suit have more or less given place to costumes in silk materials, such as silk jersey tricolette; or the various new sports silks which take their inspiration from the Far East, silk such as rajah, shantung, or pongee, have been used. It is a charming fashion for summer but though silk has advantages over linen, chief of which is the fact that these new silk materials do not wrinkle—for this tendency to wrinkle is possibly the one disadvantage of linen—still, silk has never the cool freshness of washable linen.

The summer preeminence for silk has been and still is decided. However, with the return to fashion of batiste, organdie, dotted Swiss, and chambray, there came to win the summer heart of woman the loveliest pieces of linen, all white, in delicate colours, and in white striped or checked in colour. Among the many qualities of linen now offered for her selection, two have won special favour; one is as fine and soft as batiste, like the French handkerchief linen, while the other is of coarse and heavy weave, yet soft and not at all clumsy. This heavy quality makes up beautifully into tailored dresses and suits or smocks.

Summer Days with Bright Sun and Warm Breezes Only Prove Again the Delightful Adequacy of the Lightsome Linen Frock

One lovely hat of this coarse linen is in a delicate shade of pink and is trimmed with a heavy cotton fringe.

The possibilities of these linens in the creating of a smart and appropriate summer wardrobe are indeed very great. Combinations of linen are very often used,—a plain linen with checked or striped linen or white linen with coloured linen either plain, checked, or striped. There is a linen house in New York that makes a specialty of these fancy linens for dresses and suits. All the linens sold here are pure Irish linens which have been imported from Belfast; for since the beginning of the war the other countries have been cut off from flax. One would imagine that these linens might be exorbitant in price. They are not. From a dollar and a quarter to two dollars and a half a yard is the range of price, and the linens

are thirty-six or forty-five inches wide.

On this and the following page are illustrated six designs especially suited to these lovely linens. A French dressmaker will make up any of these designs, furnishing materials, for from \$50 to \$60, or for \$30 or less if the materials are furnished. The workmanship is very fine and a great deal of

the work is hand done.

The designs chosen for these linen frocks follow the lines of the new French frocks, very simple and sparingly trimmed. However, much more elaborate effects may be obtained with linen, if such effects are desired. English eyelet embroidery and filet lace are very often used with great success on frocks of linen. For the frock at the extreme right in the sketch on the opposite page, a copper coloured linen is suggested, and the trimming may be of cross-stitching in gold thread. "Hidden fulness" is laid in groups of plaits at the front at either side and at the back and may be held by a belt of the material, or more smartly, by a dark brown patent leather belt with gilt mountings. The short sleeves and the simple round neck are finished with bands of the linen cross-stitched in gold threads. Although there is



The very finest of daffodil coloured yellow handkerchief linen has piquant pipings of black linen and the correct slim belt of black leather. Cool and fresh as a new-born tip of daffodil leaf is the almond green and white linen dress beside it. Organdie and touches of black velvet give it the final note of chic. Behind it is a long slender frock of copper coloured linen with neck and sleeves cross-stitched in shining gold threads and a belt of dark brown patent leather

considerable fulness, the lines remain quite straight and there are no complicated fastening arrangements. The frock slips on over the head and fastens with one round bone button in the band at the neck, while the cross-stitched vestee below meets but does not fasten.

THE CHARMS OF GREEN AND WHITE

For the frock next to this, one may well choose a smart combination of almond green linen and white linen finished with touches of white organdie. The overtunic is in white linen, while bands of green linen outline it. The short sleeves and the round neck are finished in green linen veiled in narrow white organdie frills. An underskirt of green linen falls below the white and green tunic. Black velvet ribbon makes a pretty old-fashioned belt, while a tie of black velvet ribbon finishes the collar at the front. Tiny white linen buttons fasten the frock down the middle of the front and trim the sleeves.

The frock at the extreme left at the top of this page is especially pleasing in pale yellow handkerchief linen piped in black and with a black patent leather belt at the normal waist-line. Two deep, but rather scant, ruffles over each hip require that the wearer of this frock be young and slim. The pipings of black give most effective emphasis to the round neck and three-quarter sleeves. Narrow belts in leather, either suède or patent leather, are quite the smartest belts of the season, and every linen dress should have one. Leather belts rhyme, as it were, with linen, so

this dress is quite correct in taking one of black patent leather with nickel trimming.

The garden dress that is designed, not for the afternoon garden party, but for the early morning gardener, is shown in the sketch at the extreme left on the opposite page. The combination of white linen and a French blue and white check or cross-barred linen is suggested. The skirt appears to be held to the waist by a narrow belt that crosses in front and buttons there, but in reality a panel of the skirt runs up into the waist in front and back. Blue and white checked linen makes up most of the bodice, but the panels of white linen extending up from the skirt curve out to form a rounding neck yoke, over which falls a little collar of the checked linen. Large ball buttons are used on the white vest where the bodice fastens, while buttons and buttonholes do not only trim the skirt at one side, but obligingly unbutton to give one a chance to walk in the narrow skirt. These buttons actually unfasten and fasten so that the skirt may be worn either way—a great advantage in a dress for the garden.

A TAILORED GREY LINEN

Pale grey and navy blue linen make up most pleasingly in a tailored dress for the country, made after the model sketched second from the left on the opposite page. It is designed after the coat-dresses so much in favour in recent seasons. A square collar and a deep "V" are outlined in navy blue, and the short sleeves are outlined in two flat bands of the same blue. Patch pockets add

to the chic of the yoked skirt. The whole dress is well tailored in cut as well as in finish. It slips over the head and is held by loops and buttons at the neck and by a narrow belt at the waist.

A WISTARIA LINEN FOR AFTERNOON

There are the loveliest possible shades in linen this season, ranging from purple to pale orchid through the various tones of mauve lilac. For a wistaria linen embroidered in white, the very attractive design sketched at the extreme right on the opposite page would be charming. A gilet and undersleeves of white organdie give the frock a delightful air of freshness. The skirt starts out with every intention of being full, but within six inches of the bottom it is cut at either side and the fulness is eliminated, giving the effect of a tunic at either side, while the underskirt is pulled in tight at the bottom.

Note.—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5.

S E E N i n t h e S H O P S



It would be hard to find a daintier blouse than this of lavender Swiss dotted in white and becomingly trimmed with white net frills; \$16.50

THE tub dresses which have played such an important part in the summer wardrobe afford wide scope for the imagination of the designer. If a master of stagecraft were to prepare a setting for a display of charming frocks, he could conceive nothing more appropriate and effective than the sweep of neutral sand, the grey blue of the ocean, and the green of fields and trees. Into this setting, the fashionably dressed

woman will take this season a host of delightful gowns of all sorts of sheer and delicately coloured materials. During the past two seasons the fact has been established that a frock need not be striking in colour to hold its own out-of-doors; delicate pastel tones are quite as effective.

In the sketch at the bottom of the opposite page, in the middle, the charming frock at the left is made entirely of organdie. It is buff in tone with white vest and cuffs and a touch of bright green stitching where the white organdie meets the buff. There is a bit of green organdie about the neck, and the white organdie sash is bound with green. This is typical of the frocks which the smart woman will wear to the beach on summer mornings or in which she will drive and drink tea in the afternoon.

The frock at the right in the same sketch is more distinctly a morning frock. It is fashioned of old-blue handkerchief linen with a smock bodice of white linen edged with red and blue braided peasant embroidery. This embroidery is continued in a smart outline around the large armholes of the sleeves. The small buttons are covered with white linen, and red thread is used for the loops.

All of white organdie is the frock sketched at the lower right on this page. It is deeply tucked and hemmed, and the neck-line and cuffs are outlined with a quaint embroidered braid having blue circles with a tiny red dot in them arranged at short intervals. A navy blue moire ribbon, with a bunch of bobbing red cherries caught in the bow, ties about the waist; the buttons at the neck and



A decorative summer veil is this one of hexagonal mesh bounded by a conventional border; \$3.50

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



A fine gold-plated mesh bag is always in season; price, \$11

at the cuffs are of pearl. This frock is so simple that the woman who is just beginning to be a woman and just finishing being a girl may wear it with entire appropriateness, and the older woman, as well, need not hesitate to include it among her summer gowns. It may also be had in light blue and flesh colour organdie with a navy blue sash.

Navy blue and white organdie combined with bright-toned blue and red embroidery fashions the little frock sketched at the lower right on the opposite page. Its very attractive feature is a high surplice collar which is prolonged into a girdle and fluffy sash bow of navy blue organdie.

This also comes in combinations of brown or rose with white organdie.

Finer than calico but invested with all the quaintness and charm of that material are the new English prints of the type which the frock sketched at the lower left on this page has chosen. Almost any of our grandmothers might have worn just such a dress with its square neck and elbow sleeves, but the modern young woman who wears this frock does not look in the least like anybody's grandmother. Bands of plain white braid emphasize the simplicity of the design and the material, and a band and bow of contrasting ribbon velvet is tied over the print sash. The flower design comes both in rose and in blue.

A typical garden frock is shown in the sketch at the lower left on page 77. It is of gay pink and blue striped chintz with collar, cuffs, and girdle of white organdie that make it all the daintier and more be-



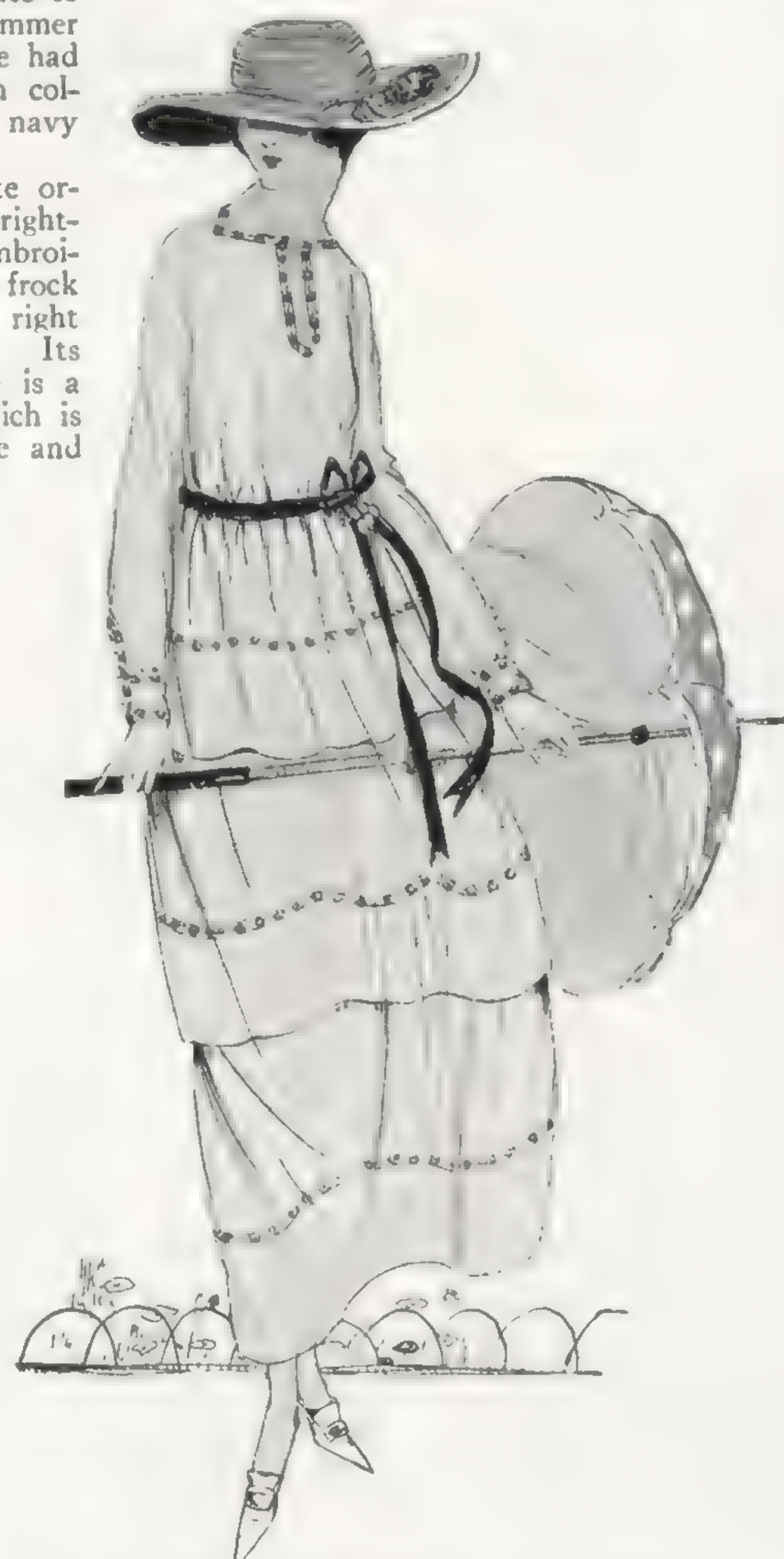
The charm of a touch of colour appears in an organdie blouse with a frilled collar embroidered in blue, rose, lavender, or white dots; \$5

coming. A frock of this kind must be worn with discrimination as to wearer and occasion, but for just the right woman in the right place it is charming. These frocks come in sizes suitable for young girls and small women.

The very simplicity of summer dress makes all important the little accessories of the toilet, for with no furs or top-coats to mitigate any shortcomings, every detail must be perfect. The veil



There is simple charm in this frock of flowered English print with bands of narrow white braid; \$21.50



A youthful organdie frock wears red and blue braid and has a bunch of cherries in its sash; \$22.50

of summer has two missions, one to be decorative and the other to be protective against sultry wind and sun. The protective veil is most often a simple three-yard length of chiffon, but numberless are the ways in which the smart woman may drape it and great is the variety of colourings in which it may be had. Generally speaking, the chiffon veil in a half-tone, not a decided shade, is the smartest and most becoming, and the black veil, though less easy to wear than the veil of softer tone, has few rivals in the matter of chic and serviceability.

A veil which is more decorative than actually protective, although it serves to keep the hair in place, is illustrated in the sketch at the top of the opposite page in the middle. It is a yard square, of a large hexagonal mesh similar to a Shetland mesh, and there is a conventional border around the sides. It comes in navy blue, tan, and brown and may be worn in as many various and charming ways as one wishes.

A SUMMER HAT AND PARASOL

The parasol is, of course, an indispensable summer requisite, and on this detail designers constantly test their ingenuity. One of the most successful of the recent novelties is shown in the upper left-hand sketch on this page. It is of taffeta with an odd little edge made of irregular loops of the material puffed to simulate a sort of unconventional scallop. This parasol is deeply cupped in form and comes in rose, green, and old-blue. The handle of brown wood is banded with white just above the coloured knob, and a loop of taffeta makes it easy to carry the closed parasol swung on the arm.

The sailor-hat of tan pineapple straw,



A becoming background is a taffeta parasol, rose, green, or old-blue, cup-shaped and edged with taffeta loops; \$18.50



A pineapple straw hat a shade larger than the average sailor is exactly the right companion for a summer day; \$4.95



A shade hat of rough straw in a shape that is new and smart offers genuine defense against the summer sun; \$4.95

tending to mushroom shape, may be worn at nearly any hour of a summer day, and if its form is correct and becoming it is very smart. An excellent model is shown in the upper right sketch on this page. It is just a bit larger than the average sailor and has a band and flat pump bow of tan taffeta. This hat comes in black, navy blue, purple, cherry, Copenhagen blue, and dust colour.

OTHER BECOMING ACCESSORIES

A hat of rough black straw a bit wider at the front than at the back is practical, in that it shades the eyes and face, and smart, in that it is not the regulation thing. The one sketched just above the middle of this page has a black grosgrain band with a little bow at the front. This hat turns down slightly; it comes in a variety of colours.

Two new blouses that are touched with colour are shown in the sketches at the top of the opposite page. The one at the right is of white organdie with a collar embroidered with dots of blue, rose, or lavender or white. This collar has a pointed frilled edge which, like the cuffs, is stitched in colour to match the dots. The other is of lavender Swiss dotted in white, and the frills about the neck and down the front and at the hands are edged with white net. Fashion evinces a distinct liking for dotted Swiss this summer, and this blouse shows one of the most attractive expressions of the mode. It also comes in grey, blue, and maize.

The tiny mesh bag on the opposite page is, when closed, two and a half inches long and four and one quarter inches wide. The mesh of this gold-plated bag is exceptionally fine, and there is a tiny blue stone in the clasp.



A picturesque frock of gay striped chintz and crisp white organdie is one of the chief delights of summer gardening; \$19.50



(Left) An especially adaptable frock for long summer days is of buff organdie with white organdie vest and cuffs and touches of green; \$22.50. A morning frock wears over its old-blue skirt a white linen smock with vivid braided peasant embroidery; \$22.50



The surplice collar of this frock of organdie in rose, brown, or navy blue with white, develops into a fluffy sash; \$19.75

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, long coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

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19 West 44th Street, New York City

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BROOKLYN: *Abraham & Straus*

BUFFALO, N. Y.: *Flint & Kent*

CHICAGO, ILL.: *Vogue Pattern Room, Stevens Building, Room 932, 20 North Wabash Avenue*

CINCINNATI, O.: *H. & S. Pogue Company*

CLEVELAND, O.: *Halle Brothers*

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LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Brems Building*

LOS ANGELES, CAL.: *Bullock's*

MIAMI, FLA.: *Burdine & Quarterman*

NEWARK, N. J.: *L. Bamberger & Company*

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street*

or
Vogue Pattern Room, 19 West 44th Street

NORFOLK, VA.: *The Wool Shop*

PADUCAH, KY.: *The E. Guthrie Company*

PHILADELPHIA, PA.: *Vogue Pattern Room, Empire Building, Room 304, 13th and Walnut Streets*

PITTSBURGH, PA.: *Joseph Horne Company*

PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*

PROVIDENCE, R. I.: *Gladding Dry Goods Company*

RICHMOND, VA.: *The Gift Shop, 320 East Grace Street*

SALT LAKE CITY, UTAH: *Keith & O'Brien*

SAN ANTONIO, TEXAS: *The Specialty Shop*

SAN FRANCISCO, CAL.: *Vogue Pattern Room, 233 Grant Avenue*

SEATTLE, WASH.: *The Griffin Specialty Shop*

ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*

ST. PAUL, MINN.: *Mannheimer Brothers*



Coat No. J4791. Waist No. J4792. Skirt No. J4793. A waist, a skirt, and a coat, each of which may be worn separately, are combined in this three-piece costume made for taffeta or Oriental crêpe



Frock No. J4799. An informal dinner, a cool summer evening, and a frock of taffeta or crêpe de Chine, which may be worn with or without the long tulle sleeves, are all the requisites for an enjoyable time



Frock No. J4798. This frock would be charming if made of taffeta with Georgette crêpe inserts, or quaint and practical if fashioned of chambray with bias gingham trimmings



Blouse No. J4800. Though seemingly unaware of the dangerous tilt of her parasol, this young woman is well aware that her peplum blouse, which can be worn as a waistcoat under a jacket, is very dainty

Coat No. J4801. Skirt No. J4802. The tailored simplicity of this sports coat of satin or velveteen is complemented by the narrow straight skirt of tub flannel or plaid serge





Frock No. 14790. This frock, which may be made of taffeta or satin, has an effective skirt drapery and long or three-quarter sleeves



Frock No. 14796. Georgette crêpe or silk tulle veils a foundation of soft satin, and the platings may be of cream Valenciennes lace



Frock No. 14797. A gown, which may be of shirred tulle or Georgette crêpe over taffeta, gains slenderness from lace ruffles and ribbon



Frock No. 14788. A summer dance frock, well suited to taffeta or satin, cuts its wide sash in one piece with the front of the blouse

GOWNS, COOL AND LOVELY, FOR THE SUMMER DAYS, AND OTHERS FOR THE INFORMAL DINNER



Frock No. 14756. This airy afternoon frock, which looks especially graceful in Georgette crêpe, wears ribbons drawn through casing of the material or tulle



Waist No. 14792. Skirt No. 14793. This costume is part of the three-piece suit on page 78. Made of pongee, taffeta, or a heavy Oriental crêpe, it is found indispensable



Frock No. 14789. An effective morning frock, which may be made of English print, gains a touch of colour and accentuates its lines by cleverly using rickrack braid



Waist No. 14794. Skirt No. 14795. A light frock of organdie may trim itself prettily with quiltings of the material and cut the sash in one piece with the blouse



Frock No. 14785. Gingham or chambray, or, for more festive purposes, sports silk, looks equally smart when cut on the lines of this one-piece frock

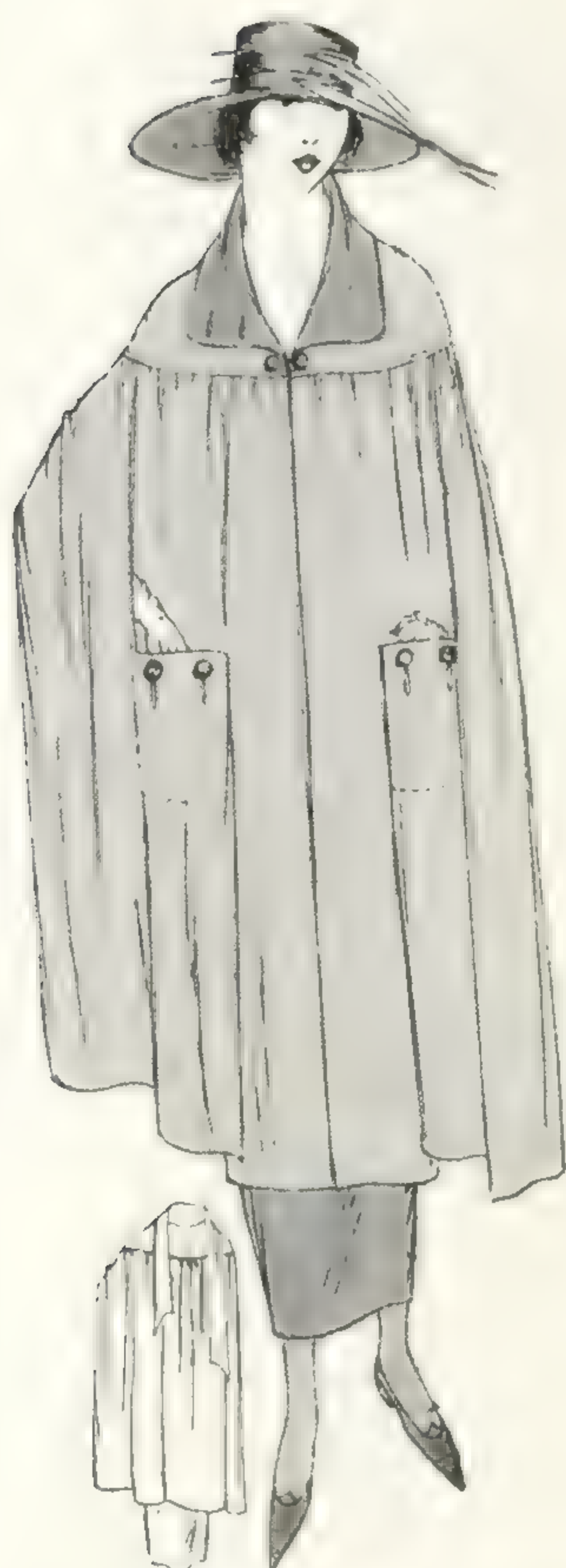


Frock No. 14783. To this frock with a becoming tunic and a waist panel which wears its buttons apart from the buttonholes, English print or dotted Swiss is well adapted; sizes, 16 to 20 years



Frock No. 14786. This frock looks its best when made of dotted Swiss with the dots in crimson and lines of rick-rack braid; sizes, 16 to 20 years

COOL CRISP WAYS TO FROCK THE SUMMER GIRL,
AND CAPES FASHIONED AFTER THE NEWEST MODE



Cape No. 14784. A graceful cape has a turn down collar, or it may have one like that shown in the lower sketch; sizes, 16 to 20 years



Frock No. 14780. With nickel buttons and coloured embroidery, this coat-frock is well adapted to tricolette, linen, or pongee; sizes, 16 to 20 years



Frock No. 14787. The overblouse and the lower part of the skirt may be of sports satin, the rest of organdie, and embroidery of Angora



Cape No. 14782. The dolman cape, now so much in favour, may combine satin with serge or tricolette, like the effective model shown in this sketch



"I give this 'I' a jolly good biff.
It stands for trouble and doubt.
A big little word
And the meanest I've heard.
Just watch me flatten it out!"

**This is
our regular job—**

To help you flatten out the big "ifs" in your daily food program.
"If food-prices were not so fearfully high or *if* the income was higher!
If good help was not so scarce! *If* a nourishing and properly-balanced meal did not involve so much marketing, labor, fuel-expense and unavoidable waste!—"

Here is where you find such a prize in

Campbell's Tomato Soup

It is a tempting appetizer and a nourishing, economical food—both at once.

It supplies valuable tonic elements which strengthen digestion and regulate the body processes. It renders the whole meal more tasty and more sustaining.

It is high food-value for your money. Every can gives you two cans of satisfying soup that is all pure nutriment, without cooking-cost, without waste.

It gives you an inviting meal-course all ready for your table in three minutes, with no trouble and the least expense.

Keep a supply of this wholesome soup on your pantry shelf, and see how it simplifies your daily problem.

21 kinds

12c a can

Asparagus
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Bouillon

Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail

Pea
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL



buy with your ears as well as your eyes



PHONOGRAPH
No needles to change

—and you won't mistake a peacock for a nightingale or an ordinary talking machine for a jewelled Pathé.

Listen to the Pathé with the Sapphire Ball and all-wood violin tone chamber. You hear every note—every word clearly, distinctly, no scratching metallic sounds. You cannot help being impressed with the Pathé superiority in tone when you buy with your ears.

Your eyes will see the tiny (hand-polished) sapphire ball gliding smoothly round and round without wearing or cutting the groove.

See it rubbed across the record—children often do this—without hurting it. And remember, no needles to change.

See the beautifully finished cabinets of selected woods.

Even if you buy with your eyes—you will see many advantages in the Pathé Instrument not found in the ordinary talking machine.

Go to the Pathé dealer nearest your home and hear the tone of an instrument as clear as the song of a nightingale, in a cabinet as big and beautiful as a peacock.

PATHE FRÈRES PHONOGRAPH CO.
Eugene A. Widman, Pres.
Brooklyn, N. Y.
The Pathe Freres Phonograph Co., Ltd.
Toronto, Can.



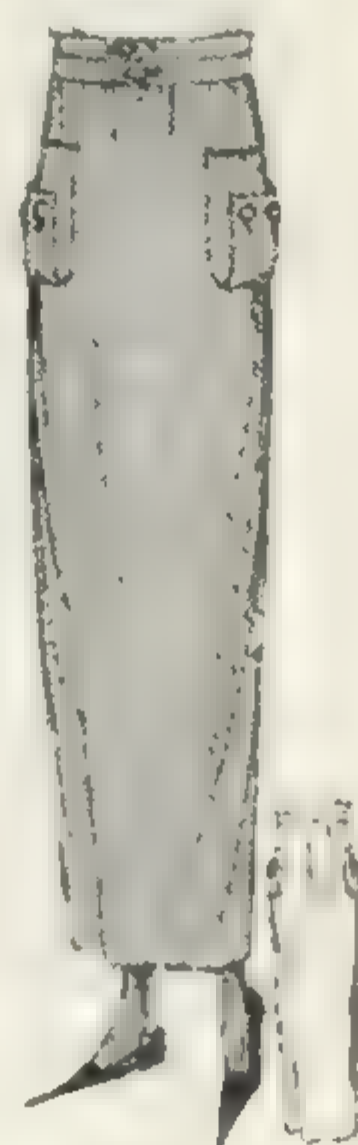
William and Mary Art Model—American walnut finish—Pathe perfect tone control; Pathe reproducer. Sapphire ball; Universal tone arm, rich metal trimming; silent motor \$215

The Pathé plays all makes of Records

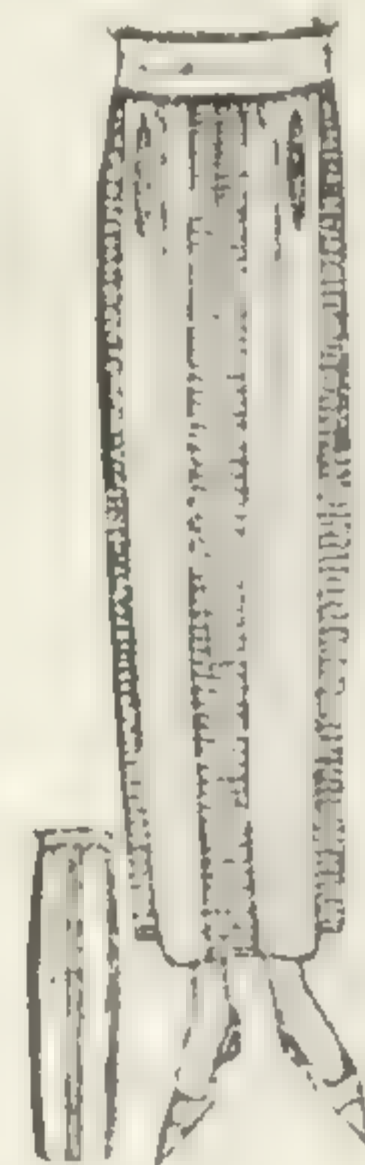
SLIM SKIRTS WITH ALLURING POCKETS AND A GRACEFUL VERSION OF THE NECESSARY TOP-COAT



Coat No. J4781. For the top-coat which should form part of the summer wardrobe, this model will answer admirably by following the graceful lines of the cape and keeping the serviceable features of both wraps



Skirt No. J4804. When one wishes to arrive at the barrel silhouette in a new way, one may apply these commodious hip pockets



Skirt No. J4805. A very smart two-piece skirt here acquires a slender line by cleverly joining plain and striped material



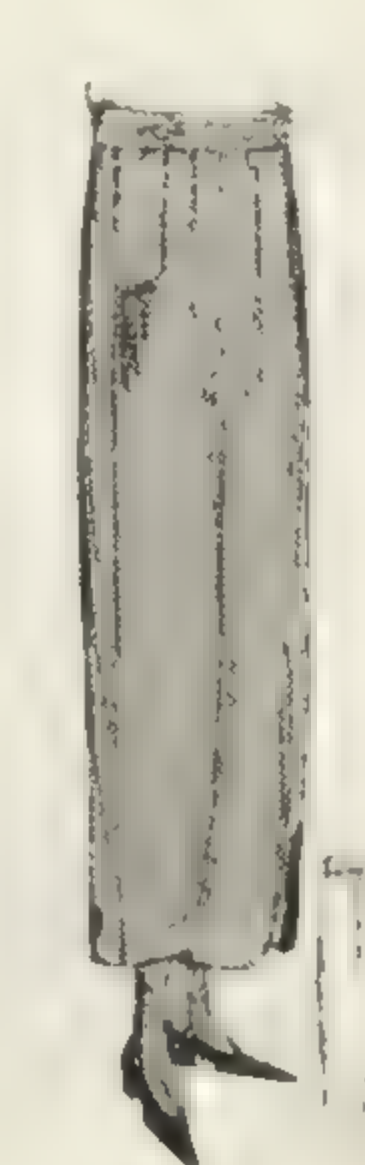
Skirt No. J4806. Novel and commodious pockets may very successfully belong to the simplest of two-piece separate skirts



Skirt No. J4606. A smart two-piece skirt suitable for linen requires 2½ yards of 40-inch material



Skirt No. J4807. Pockets after a different fashion help to make the new silhouette of this two-piece skirt



Skirt No. J4803. How to provide pockets with a minimum of seams is shown by this two-piece skirt



Cretonnes, curtains, blankets

Laundered actually like new

HOW many times have you longed for filmier curtains and more colorful cretonnes without daring to buy them? You were afraid they would not launder.

But now you know your fragile curtains, your exquisite linens can be kept lovely and fresh with Lux.

Lux comes in wonderful, delicate white flakes—pure and transparent. You whisk them into the richest, sudsiest lather that loosens all the dirt—leaves the finest fabric clean and new—not a color dimmed, not a fibre weakened in any way.

Light and fluffy blankets

With Lux you can wash your softest blankets over and over again, and still have them light and woolly.

With Lux, there is not a tiny particle of solid soap to stick to the soft woolen and injure it. Not a bit of rubbing to mat and shrink it.

Use Lux on your finest blankets, your richest cretonnes! Tumble your daintiest things—embroidered pillow-slips, doilies—even lamp shades—into the Lux suds. See how easily you can keep your loveliest things like new. *Lux won't hurt anything pure water alone won't injure.*

LUX

THERE ARE NO SUBSTITUTES

Get Lux from your grocer, druggist or department store.—Lever Bros. Co., Cambridge, Mass.

To Wash Blankets

Whisk Lux to a lather in *hot* water, 2 tablespoonfuls to a gallon. Add cold water till lukewarm. *Do not rub.* Squeeze the suds through. Rinse in 3 lukewarm waters, dissolving a little Lux in the last. Use a loose wringer; never twist. Dry in the shade.



Silk and colored curtains

Whisk Lux to a lather in *hot* water, a tablespoonful to a gallon. Add cold water till lukewarm. Wash quickly. *Do not rub.* Rinse in 3 lukewarm waters. Dry in the shade.

For white curtains, not silk—Soak an hour in cold water. Wash in hot suds. Rinse in 3 hot waters. Dry in the sun.

Thurn

EXCLUSIVE FASHIONS FOR WOMEN

PARIS IMPORTATIONS AND ORIGINAL DESIGNS

15 EAST 52ND STREET
NEW YORK
214 BELLEVUE AVENUE
NEWPORT

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics: Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Mrs. G. A. H.—In giving a musicale or a reception to which one hundred or one hundred and fifty guests are to be invited, what is the correct invitation form for each, and what would be the cost of the engraved invitations? Please suggest a suitable menu.

Ans.—The correct form of invitation for the musicale would be as follows:

*Mrs. George R. Edwards
requests the pleasure of your company
at a Musicales
on Monday evening, April the seventh,
at nine o'clock*

80 Fifth Avenue

The price of making a plate of this sort would be \$1.50 a line, in script. For printing the cards and envelopes, it would cost \$3.75 per hundred.

For an entertainment where the guests are expected to give their attention to a programme during consecutive numbers, arrangements must be made for seating them comfortably. A maid or butler should be in attendance in the hallway to direct the guests to rooms set aside for their wraps. The hostess, alone or accompanied by her husband or a friend, receives her guests, standing just inside the room in which her audience is to be seated. Usually the guests are announced, and the hostess, on bidding them welcome, suggests that seats are waiting.

The invitations to a house reception may be issued by mailing the hostess's calling-cards, on which the date appears thus:

*Thursday, April the seventh,
At home from four until seven.*

These cards, in suitable envelopes, should be mailed to the prospective guests. If, however, a more formal reception is desired and if it is to be given in honour of some guest, one may have a special card and have inscribed in the upper left-hand corner:

To meet Senator and Mrs. Gray.

A form of invitation, which may be engraved on these cards, follows:

*Mr. and Mrs. George R. Edwards
request the pleasure of your company
on Thursday, April the seventeenth,
from four until seven.*

80 Fifth Avenue

If one is planning to give an evening reception, the invitations may be worded in the same way, with, of course, the appropriate hour, "from eight until ten," or "from nine until eleven." Evening receptions, however, are not as much in favour as afternoon receptions. The following menu would be appropriate for an evening reception.

*Hot Bouillon with Finger Rolls
Creamed Oysters or Crab Meat à la
Newburg
Chicken Salad
Cake Ices Bonbons
Black Coffee*

Champagne may be served, or a good punch. A buffet table with all the necessary plates, napkins and silver may be simply arranged with the main dishes on it, and the guests may help themselves. There must, of course, be two or three maids or men in attendance to facilitate the service.

For an afternoon reception it is appropriate to serve a variety of sandwiches.—thin bread and butter, cress, lettuce, cream cheese and olives,—little cakes, coffee, tea, or chocolate, and bonbons.

Mrs. C. S. H.—What is the correct form for the cards of the governor and the lieutenant-governor of the state?

Ans.—The correct cards for a governor or a lieutenant-governor of the state do not use the title of office. The card of the governor thus would read:

Mr. John Smith

Mrs. R. S.—What is the correct signature for a woman who is married?

Ans.—The signature in good form for a married woman uses her own given name. For instance, Mrs. John Redmond should sign herself Mary Redmond. In writing to a business house, after having signed the letter in this fashion, it is correct to put in parenthesis beneath (Mrs. John Redmond). Neither in formal nor informal letters, however, does she sign her name "Mrs. John Redmond."

Miss A. E. B.—How does one properly acknowledge an invitation to a home wedding?

Ans.—The correct acknowledgment to an invitation for a home wedding depends very much upon the way in which the invitation was issued, that is, whether in the first or the third person. If in the third person, one should reply as follows:

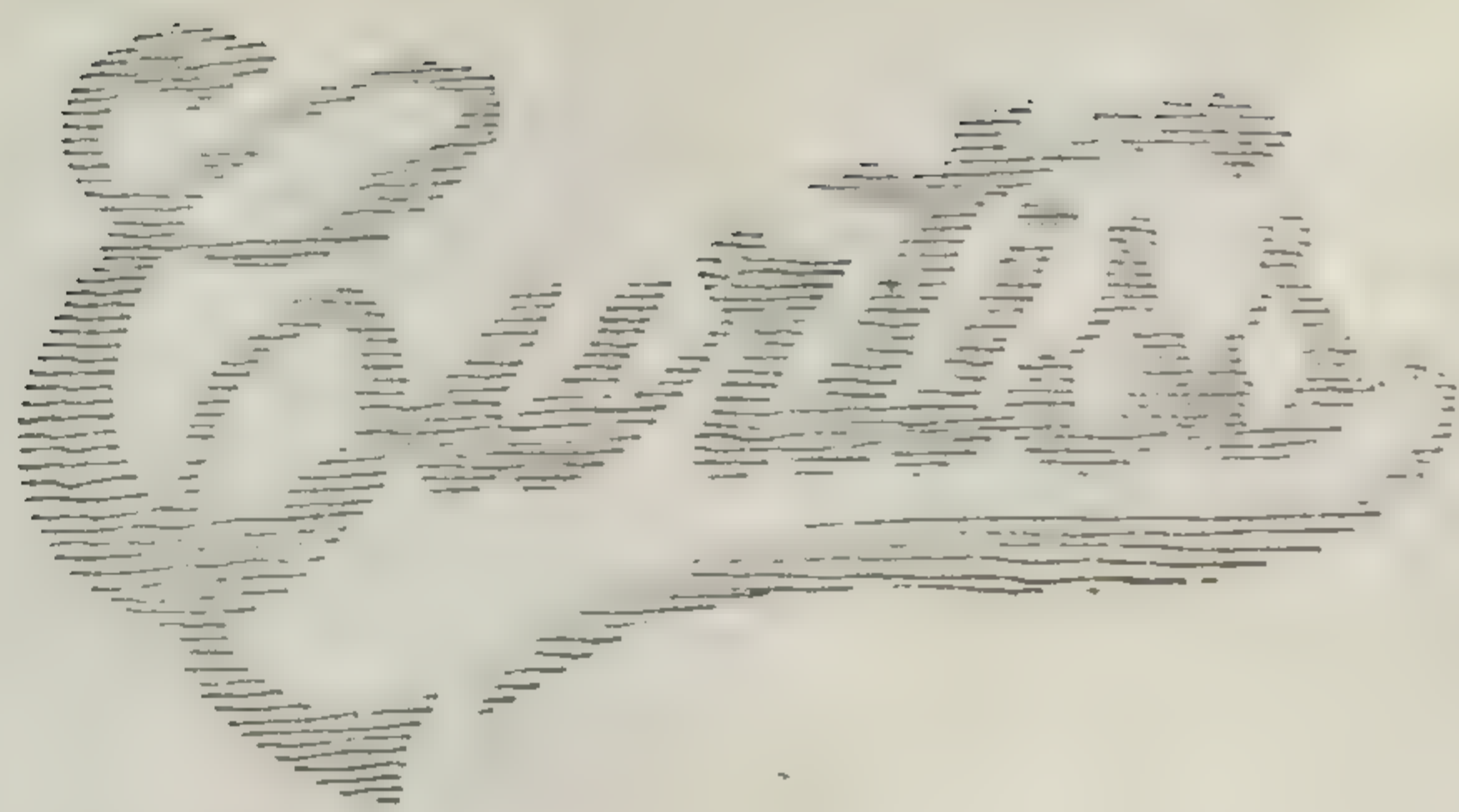
*Miss Elizabeth Andrews
accepts with much pleasure
the kind invitation of
Mr. and Mrs. George Jarvis,
etc.*

If in the first person, one should reply in the first person, beginning as follows:—

My dear Mr. and Mrs. Jarvis:

It is with great pleasure that I accept your kind invitation to be present at the marriage of Delphine, etc.

Mrs. B. P. M.—What is the correct number of cards for a married woman to leave in calling upon a widow? In calling upon an unmarried woman living—
(Continued on page 86)

The Curtiss logo is a stylized, cursive script of the word "Curtiss" enclosed within a cloud-like, oval-shaped border.

“Forty-five Minutes from Broadway”

THE web of speed entangles a hundred cities that were unreachable yesterday. The aeroplane has changed the meaning of travel; the Curtiss brings far places presently to your door.

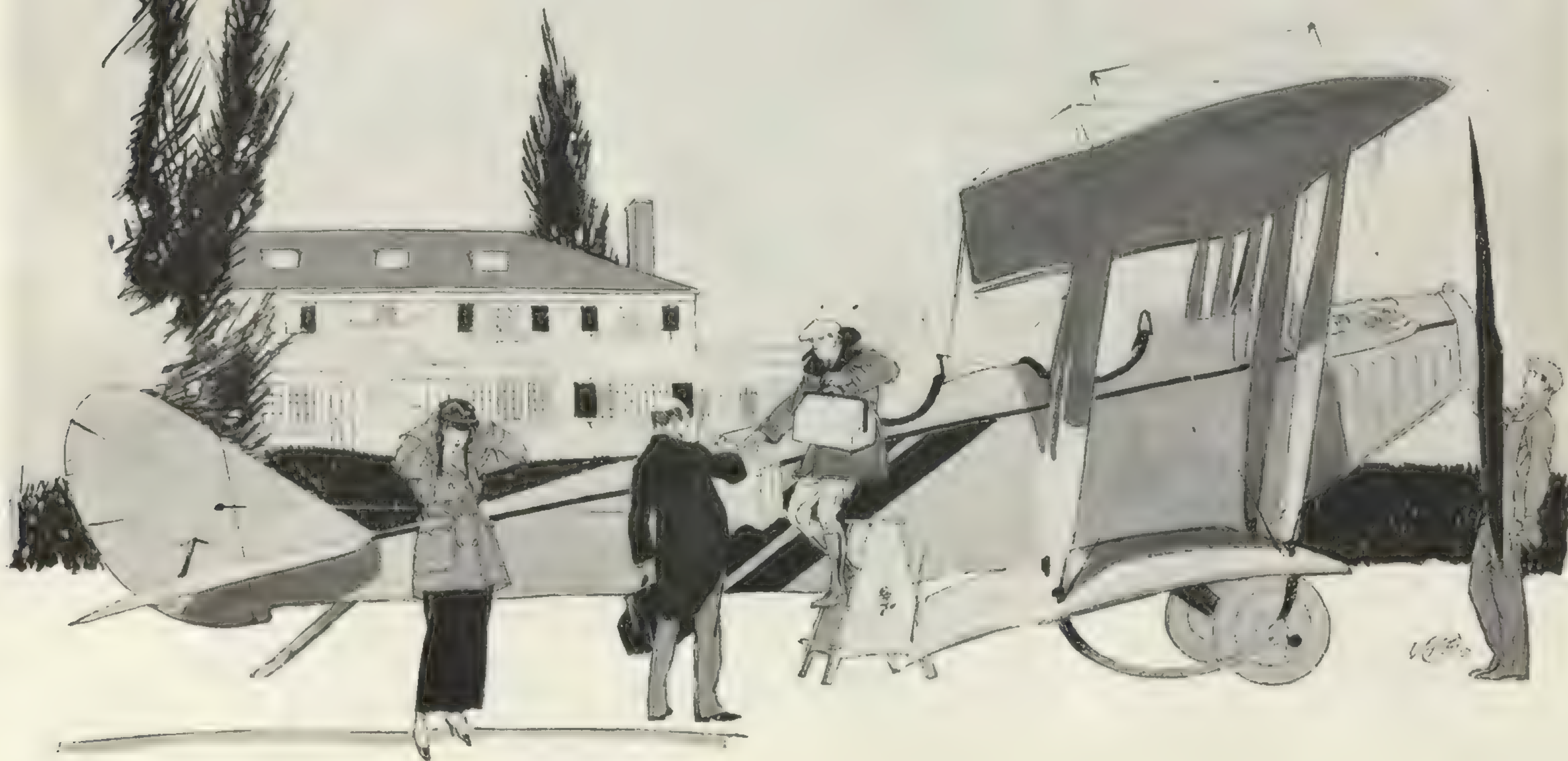
Comfort
Dispatch *Directness*
Reliability

CURTISS AEROPLANE AND MOTOR CORPORATION
52 Vanderbilt Avenue, New York

CURTISS ENGINEERING CORPORATION
Garden City, Long Island

THE BURGESS COMPANY
Marblehead, Mass.

Immediate Deliveries





Orinoka

GUARANTEED SUNFAST
DRAPERIES & UPHOLSTERIES

THE draperies at your windows are intended to lend color, cosiness and charm to the interior of your home. They are important enough to warrant the most careful choosing — and especially should they be so dyed that their colors cannot possibly fade.

Orinoka Guaranteed Sunfast Draperies meet every requirement—delightful colorings, soft texture,

glimmering surfaces. The strongest sun cannot fade them; the most frequent tubings leave them as beautiful as ever. *Every color is absolutely guaranteed not to fade.*

Insist upon the name "Orinoka"—the genuine Sunfast. Guarantee tag attached to every bolt. Write for our booklet, "Draping the Home," and name of your nearest dealer.

OUR GUARANTEE: These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

ORINOKA MILLS, Dept. I, Clarendon Bldg., New York, N. Y.

ANSWERS TO CORRESPONDENTS

(Continued from page 84)

ing with her brother? At an afternoon reception? At an evening reception accompanied by her husband? If unable to attend, should one send the same number of cards by mail to the hostess?

Ans.—In calling upon a widow, it is correct for a married woman to leave one of her own cards and one of her husband's cards. In calling upon an unmarried woman who lives with her brother, a married woman should leave two of her husband's cards and one of her own. If the afternoon reception is given by a married woman, it is correct to leave one of her own and two of her husband's cards. The same rule holds good for an evening reception, and if one is unable to attend, the same number of cards should be mailed to the hostess.

Mrs. H. L.—Please suggest a way of decorating a small sunny bedroom which is furnished in Colonial mahogany and which connects with another bedroom similarly furnished, but decorated in green with violet hangings. The room is rather crowded with furniture and will therefore require a rather simple colour scheme.

Ans.—With colonial mahogany furniture, it would be very appropriate and very pretty to use a flowered chintz. This need not be a large or pronounced pattern, since the room is small, but chintz is always effective when used in a colonial room. As a plain soft background for flowered hangings and furniture, the walls might be painted a warm buff colour. With the chintz outer curtains, glass-curtains of ruffled white muslin are very pleasing. Chintz may be used to upholster some of the furniture in the room, and a chintz bedspread or one of white ruffled muslin would be suitable. With these furnishings, oval braided rugs would be appropriate. One should keep to the colonial as much as possible in working out the scheme of decoration.

Mrs. G. A. R.—In planning decorations for a bungalow, what scheme would be effective for a bedroom with grey furniture? When the dining-room and living-room connect, both with tan walls and dark woodwork, is a suitable colour scheme obtained by using two-toned blue rugs, blue and rose chintz draperies, with wicker chairs, and a William and Mary dining set in walnut? Is tapestry or velours preferable for a davenport?

Ans.—The furnishings for living-room and dining-room suggest a very pleasant plan of decoration. For the davenport, however, it would be better to use the same chintz as at the windows, or a plain blue linen bound in a rose colour, rather than either tapestry or velours. Tapestry is never to be recommended for a bungalow, and velours would seem rather heavy with the chintz. For the bedroom with grey furniture, it would be very attractive to use a two-toned yellow paper on the walls, and a blue and yellow chintz at the windows, the same chintz on some of the furniture, and a plain blue linen on the rest. With this, the lamps might be powder blue vases with yellow lacquer shades in a Chinese design. For the floor, a two-tone grey rug would be advisable. With grey furniture, one may choose from any number of colour schemes. A soft green would look very well. There are many attractive new chintzes this season which would be suitable for the bedroom.

Mrs. R. H. R.—For a bedroom with walls, woodwork, bed, and dresser in ivory finish, with blue silk draperies and yellow carpet, would blue voile be advisable for curtains? As there are mauve taffeta cushions, would this shade

be preferable? Is the ordinary style of shade best for the windows? How could three chairs, which are gilded and resemble the Adam design, be done over for this room?

Ans.—The chairs might be painted black with a little line of gold in the decoration. If this is too much in contrast to the cream walls and furniture, an attractive result would be obtained by painting them dull blue with a little touch of gold. The seats might be covered in a mauve taffeta, and it would be effective to use at the windows mauve taffeta curtains edged with silk fringe. The under curtains might be of the blue voile, thus giving a blue and mauve color scheme which would be most agreeable. Instead of shades, one may have draw-curtains made of casement cloth or thin silk. If the taffeta curtains are lined, however, it will not be necessary to have shades, as these can be made to draw at night.

Miss A. C.—For the window hangings of an old colonial house which has antique mahogany furnishings throughout, would casement cloth or ruffled muslin curtains be advisable, or is the ruffled muslin used only for bedrooms? Would cretonne or silk, preferably in stripe, be better for the window draperies?

Ans.—In an old-fashioned colonial house, it would be more appropriate to use the white ruffled muslin curtains, which are coming into fashion again, besides being delightfully quaint for this type of house. They have been used throughout one of the most beautiful houses recently built in New York, and their present use is not at all confined to bedrooms. With them, it would be more attractive to use flowered linen or chintz curtains than the striped silk.

Mrs. G. C.—Would a black rug be suitable for a small square dining-room with black wall moulding, grey and white striped paper, white woodwork, and mahogany furniture with upholstery of blue damask, which also drapes the windows? Would a panel of mirror glass, set in to reflect the hall, give size to the room, and what type of mirror would be advisable? Please suggest suitable decorations for a nursery.

Ans.—A black rug would be quite appropriate for the dining-room with the furnishings mentioned. A mirror, properly used, is a good means to give an effect of space. Squares of mirror set together with very small dull gold rosettes make a smart form for the set-in mirror. In the decoration of a nursery, the most essential things to remember are simple lines, naïve decorations, and clear gay colours. One very charming scheme of decoration painted the walls with a large Oriental landscape, which was the salient feature of the room, and used very simple furniture. Charming designs for children's furniture are now being made. One orange colour boat-shaped bed had blue decorations and a white canopy, fringed with orange coloured balls. A clever cradle had a lacquered blue frame with decorations in black and a net top in three hoops.

Mrs. G. R.—Please suggest furnishings for an entrance-hall with a high casement window. What decorations could be used for the shelf underneath?

Ans.—A charming hallway arrangement may be made in the following way. A long console table is flanked by a pair of iron stands holding pots of trailing ivy, and a mirror or an architectural painting is hung above the table to make a symmetrical grouping. Then, for an effective shelf decoration, a pair of china pigeons may be used with a centre bowl or vase of a deep Persian blue, as a bit of colour.



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"A friend first told me about the Marinello Preparations. I went to a Marinello Shop for a treatment and I carried away with me the creams which they advised for the care of my skin at home. I am truly delighted with them. Marinello Powder is the best I have ever used, too. It clings evenly to my skin and gives it a natural appearance." (Signed) RUBY DE REMER.

Learn What Your Skin Needs

Choose the cream that will supply just what your special skin condition requires.

You could not make a pink blouse white and a white blouse pink by dipping them both in pink dye! Nor can you give the charm of health to a dry, rough skin and to an unsightly oily skin by using the same cream for both. Each condition demands a different corrective method, a different cream. Read the chart carefully and learn which of the seven Marinello Creams your skin needs. Use coupon. Send for a Sample of Your Special Cream.

Marinello Preparations are now on sale at drug and department stores and at Marinello Shops. Mallery Bldg., Chicago—336 Fifth Ave., New York

"The most beautiful woman since Venus" is what Paul Helleu, dry-point etcher, called Ruby de Remer

Tissue Cream



Lettuce Cream

Chart of Marinello Seven Creams

Lettuce Cream for cleansing the skin. It cleans more thoroughly than soap and water and without irritation. 60c.

Tissue Cream for a rough, dry skin. It builds up the skin and gives it the extra nourishment it needs. 60c and \$1.20.

Astringent Cream for an oily skin. It restrains the too abundant secretion of oil. 60c and \$1.20.

Whitening Cream for a sallow skin. Gives your skin that "pink and white" roseleaf quality. 60c and \$1.20.

Acne Cream for blemishes and blackheads. This disagreeable condition may be overcome in a short while if you are faithful to the use of this cream. 60c and \$1.20.

Motor Cream for skin protection. Neither wind nor weather can harm your skin if you fortify with Motor Cream first. 60c and \$1.20.

Foundation Cream before using powder.

It makes the powder go on so much more smoothly and stay longer. 75c.

To supplement the action of the Creams always apply Marinello Powder before venturing out

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"A Beauty Aid for Every Need"

MARINELLO CO.,
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CHICAGO

Kindly send me sample of

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(Name of Cream)
and your Traveler's Trial
Package of Marinello Pre-
parations and booklet on
care of the skin.
5 three-cent stamps en-
closed.

Name.....

St. No.....

City.....

State.....

ON HER DRESSING-TABLE

RATHER a contrast to the breezy girl who can "tub and dress in twenty minutes, my dear," is the more daintily finished maiden who has been brought up in the Quaker school, for instance, where the precept is "that no gentlewoman can properly dress in less than three quarters of an hour." It is true that modern life with its many demands becomes more hectic every day, and one must indeed be alert to meet these various demands and yet maintain that repose and well-groomed air that is the outward expression of breeding.

Even genius is not tolerated in these days, if it is untidy; so the first duty of every one who would be both clever and successful is to devote some time to the planning of a system by which the daily care of the body becomes such a habit that it requires no effort.

To begin with, the bath, so important in the care of the body, is performed in the most perfunctory manner by nine out of ten people; and yet not only beauty, but health itself, depends upon this daily rite. A noted Irish beauty, who retained her grace of mind and person until her death at the age of three score years and ten, has handed down her traditions on this subject.

In the spring it was her habit to take baths that would medicate the skin. These baths, which were taken once a week, were prepared by a pound of Epsom salts and a half-pound of bicarbonate of soda in hot water. In such a bath one should remain for twenty minutes. This process gives a very thorough and efficacious cleansing to the pores. If the effect is too drying to the skin, an oil rub should follow.

SOOTHING TREATMENTS

When the skin becomes roughened or flabby, a quick rubbing with coarse kitchen salt should follow the daily warm, not hot, bath. This treatment is very exhilarating and is practised in most of the Turkish baths to-day. If one feels tired and nervous, one should take, before retiring, a bath lasting twenty minutes in water in which bags containing pine needles have been squeezed or to which is added the lotion described below. Another spring panacea for tired nerves, advocated by the Irish beauty, was a cup of hot camomile tea sipped on going to bed.

This is wonderful for both nerves and blood and is conducive to sleep. The smart Parisienne always drinks camomile tea in the spring, and so it is possible to order it at any of the fashionable restaurants in Paris. Even in New York, one now sees it served at the tea-hour. The Frenchwomen, too, take bran baths, sometimes combined with orris-root and starch, making the water of a milky consistency that will soothe and beautify the skin.

TIME-SAVING PREPARATIONS

It is not always convenient to obtain or prepare the ingredients of any of these bath preparations, and so most of the specialists have combined all these beneficial remedies in convenient packets or bottles, and these should be included in the appointments of every well-equipped bathroom. A particularly fragrant and beneficial extract of pine-needles is compounded by one specialist in a convenient bottle for travelling or home use and may be bought for \$1. Bath-salts that contain all the recognized ingredients for softening the water and beautifying the skin come from the same specialist. A small box, containing enough for several baths, costs 25 cents. There is, too, an excellent lotion that combines the necessary oils and astringents, so efficacious in keeping the skin smooth and yet supple, which comes from a well-known laboratory and may be bought for \$1.50.

The rubber sponge, or the loofa, that in its original state was unwieldy, is now fashioned into a bath-glove that makes it possible to cleanse the skin with soap and stimulate circulation.

In considering the subject of the general care of the body, it is timely to mention an obesity cream. Applied at night after a warm bath and sponged off with tepid water in the morning, it should be used alternately with an astringent that is most efficacious. The cream may be bought for \$5 a jar, and the astringent for \$2.50 a bottle. The woman who has need of the above treatment should take hot vichy instead of camomile for her "night-cap."

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

A Charming Coiffure

It is very easy for you always to have a beautiful coiffure if you protect it for the day with a *Bonnie-B* Human Hair Net. With each *Bonnie-B* Hair Net—made of fine, invisible, silky strands of sterilized human hair—you get a clever little booklet by Cluzelle, hair-dresser to New York's most exclusive circle. It is called "Artistic French Coiffures" and it shows you new ways of dressing your hair becomingly and fashionably.

Bonnie-B
IMPORTED
HUMAN HAIR NET

Bonnie-B Hair Nets come in every shade, to match every color hair. They are guaranteed to wear three times as long as any other—the most economical hair net you can buy. Price 15c—2 for 25c. Grey and white, 25c each.

Do not confuse *Bonnie-B* Hair Nets with *Bonnie-B* Veils. Each comes in its individual envelope and is guaranteed. To make sure of the money-back guarantee, accept only in the *Bonnie-B* envelope.

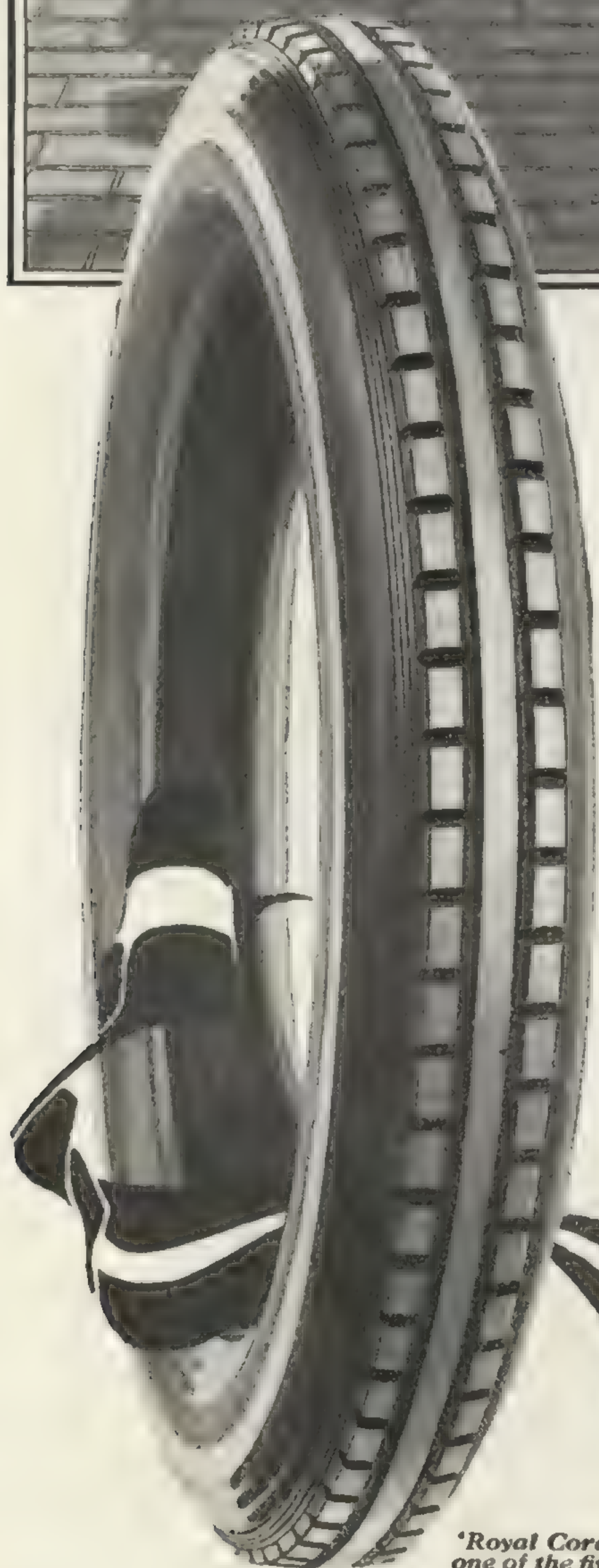
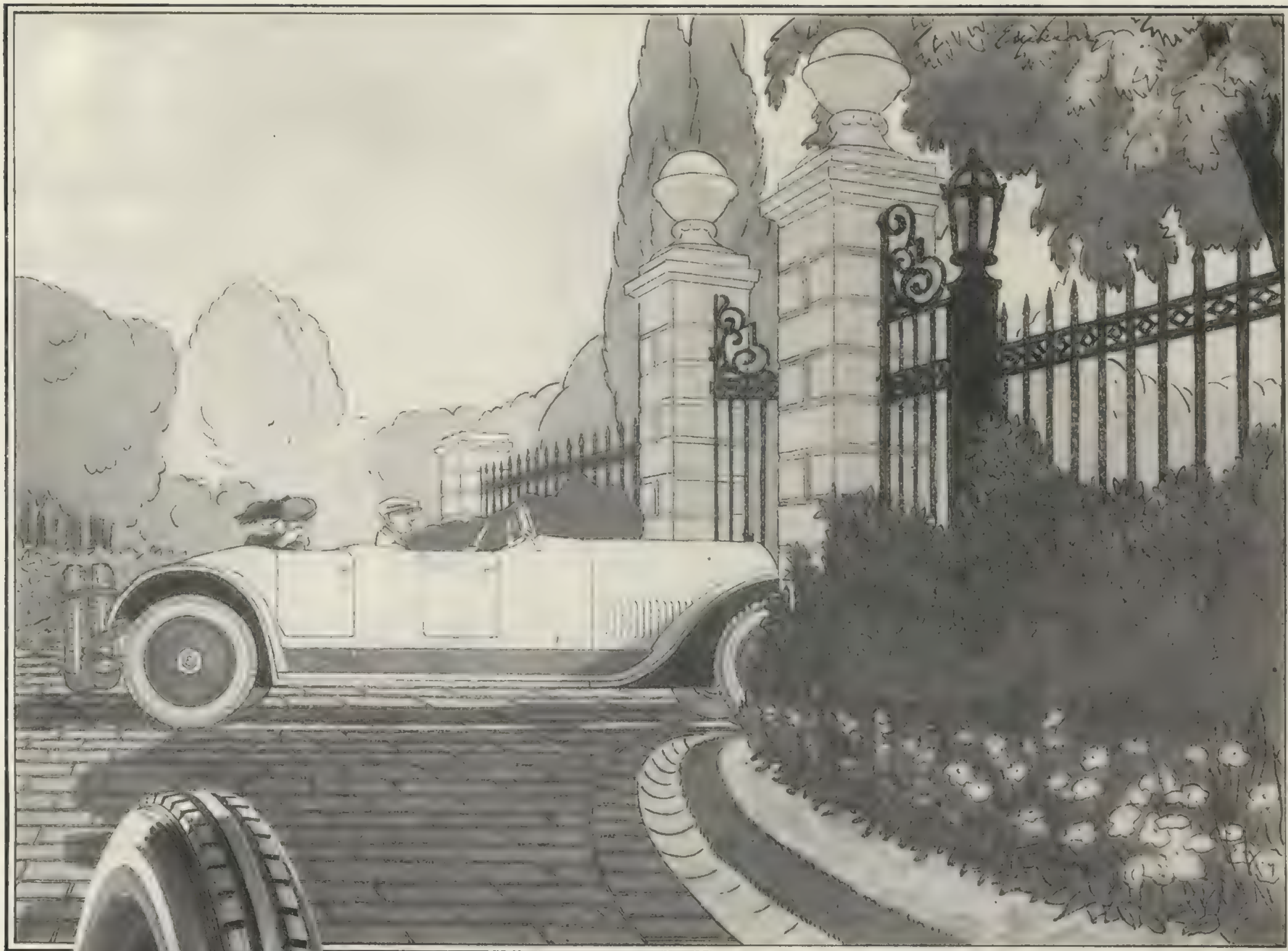
The *Bonnie-B* Co., Inc.
214 Fourth Avenue, New York
Also Importers of *Bonnie-B*
Imported Veils

(Right) A pale pink or blue carafe, on a tray to match, will hold the beneficial "nightcap" camomile tea: \$9.75. Hot French vichy may be served in the other thermos bottle: price, \$3.75



(Below) In this delightful bath series come toilet-water: \$3.25; bath-salts: \$2.75; a powder-box: \$2.75; talcum powder, \$1, and an atomizer, \$2.50. After the bath, these are indispensable articles





'Royal Cord'
one of the five

ROYAL CORDS' make a striking addition to any car's appearance. The handsome black tread—the gray sidewalls—the circling strip of white give a distinctive individuality to 'Royal Cord' Tires that is both impressive and easily recognized.

And 'Royal Cord' Tires are just as good as they are good-looking. Tens of thousands of slender, pliant cords give them a tire structure that is yielding and responsive, yet exceedingly tough.

Yielding enough to provide the additional comfort and heightened luxury in motoring for which 'Royal Cords' are famous. Tough enough to make them undeniably economical in service.

In addition to the 'Royal Cord', there are four other distinctive United States Tires—each designed and built to meet certain specific driving conditions.

No matter what type of car you drive, or what kind of roads you travel, there are United States Tires that will *exactly* meet your needs.

United States Tires are Good Tires



THE YOUNGER GENERATION



© Stein & Blaine

WHEN the frock, wrap, or hat is simple and distinguished and elegant, one knows at once that it comes from Stein & Blaine's and was created by Miss E. M. A. Steinmetz, whose smart originations can never be found in any other establishment. And always the finest of fabrics are coupled with the most skillful workmanship, and the original designs faithfully followed in every line.

Stein & Blaine

13 and 15 West 57th St.

New York



When one is in a quandary as to the next step, the best decision will be found to include this frock of fine cream net. It has a bertha collar and a full skirt made on a narrow yoke, and the trimming is a design of fine cord, French knots, and pink satin roses with green leaves

MODELS FROM JOSEF



Sunny yellow chambray rompers and a doll gaily frocked and capped, insure a day well started. The rompers have collar, cuffs, and belt of white batiste edged with yellow chain-stitch embroidery and trimmed with systematic groups of white crochet buttons

In a yellow linen frock with white Puritan collar and cuffs and stitched-on bands of the material, not forgetting a generous amount of Valenciennes edging and a brown grosgrain ribbon tie, it is no wonder that one is happily pensive about personal charms

Look for this card
(Orange colored)
10c everywhere

WILSNAP
FASHION'S
FASTENER

SNAP!
It stays
MADE IN U.S.A.

Size 0 Rust Proof

Yes! They're Wilsnaps!

WHAT does the little "click" of a Wilsnap mean?

It means that Wilsnaps *snap in*—and stay snapped. That Wilsnaps *snap out* with a friendly good will to both fabric and fingers.

Never a doubt of Wilsnap's power to *firmly* hold. Never a failure to properly release. *Always* snap fastener security on heavy or sheerest "sum-mery" materials.

Now is the time to stock up your work basket for spring sewing—always remembering that rust-proof Wilsnaps come in all sizes for all garments.

Wilsnaps—always Wilsnaps wherever snap fasteners are used.

Always will snap

THE WILSON FASTENER COMPANY
117 East St. Clair Avenue, Cleveland, Ohio

WILSNAP

REG. U.S. PAT. OFF.
Fashion's Fastener

THE YOUNGER GENERATION



Mohawk

SILK GLOVES

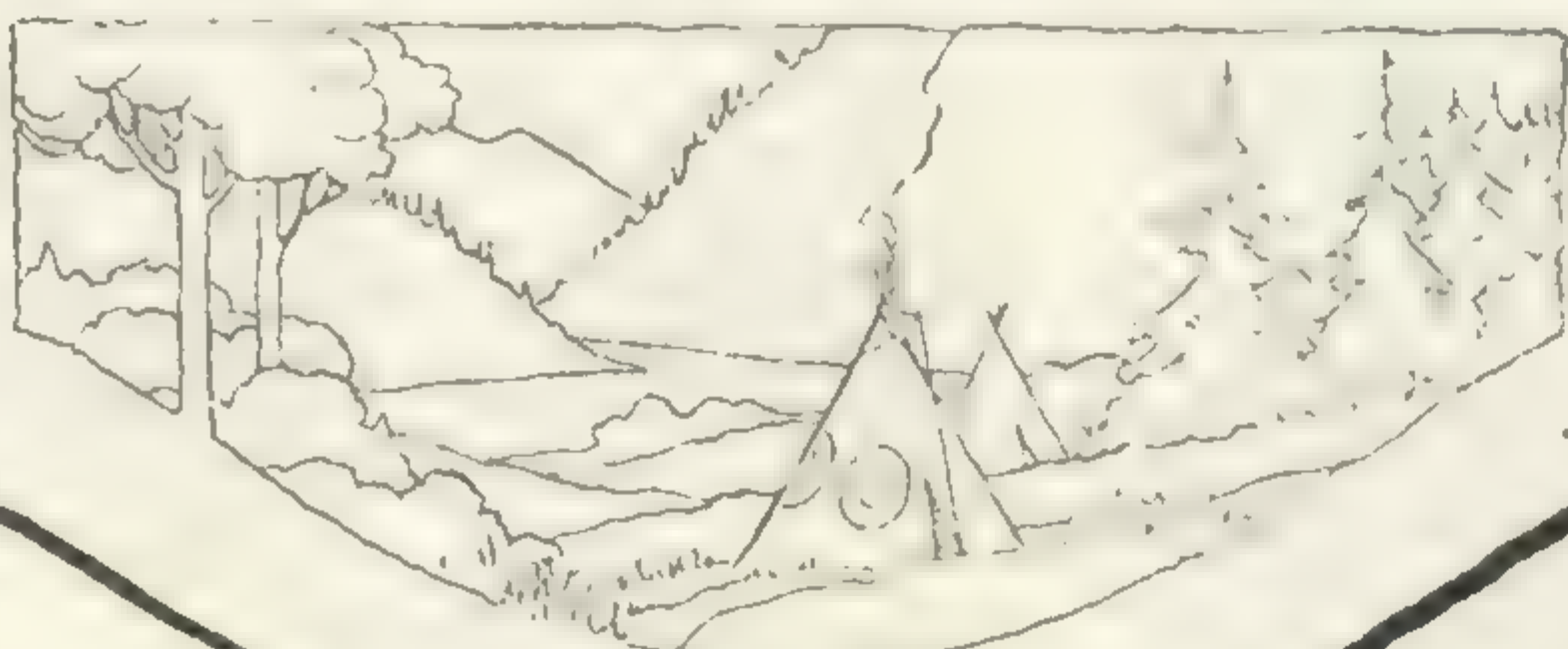


THE final achievement of the woman who dresses smartly, even on the hottest day of summer, is the fresh, cool appearance she manages somehow to retain. She knows that nothing contributes to that end so much as cool hands and wrists. And so she wears silk gloves.

If she has known the perfection of fit and the exquisite quality of fabric of the silk gloves made by the Mohawk Silk Fabric Company, she will wish to know that these gloves are now marked with the Mohawk name wherever they are sold. If the name is not stamped in the wrist it is not the "Quality Glove of America".

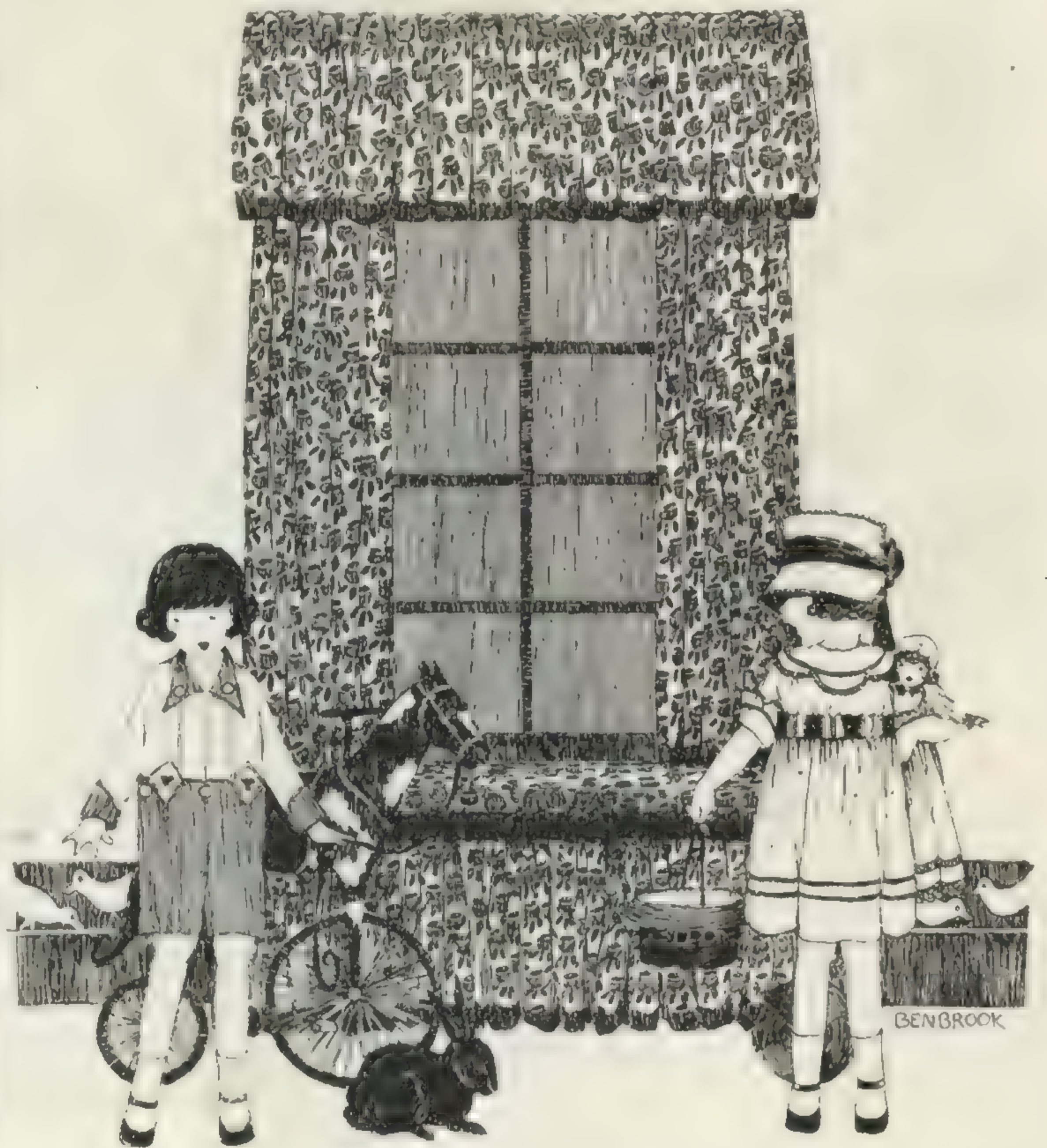
Mohawk Silk Gloves are made for the discriminating and fastidious. To those who would appreciate a little extra refinement in fit, a little better quality, a little more distinction in style, Mohawk Silk Gloves are well worth the asking for at the better shops.

Mohawk Silk Fabric Company
Fultonville in the Mohawk Valley New York
 Sales Offices: 257 Fourth Ave., New York City



Every smart woman, of course, knows the chic of combining two shades of the same material. Equalled only by its wearer's poise is the distinguished air of this frock of Canton crêpe. A straight little navy blue skirt and a straight little Legion blue waist are joined at a low waist-line and belted above with a sash of blue crêpe

This slim frock slips on over the head and is embroidered at the neck and cuffs of the Legion blue crêpe waist with dark blue silk. A mushroom hat, nonchalantly wide of brim, is covered with the dark material and faced in Legion blue. A picot-edged ribbon in navy blue encircles the crown and ties in a becoming bow at the back



"The world is so full of a number of things" that this small boy and girl could hardly avoid being as happy as kings. For haven't they a black and white horse mounted on a tricycle, a woolly white rabbit, and a baby doll in a frock of lawn and Valenciennes lace? And their costumes complete the happiness of the nursery. His suit of tan and white chambray has embroidered chicks and green grass applied where the trousers join the blouse with pearl buttons. That hat which she holds as if it were a sand-pail, is his—an affair of navy blue Milan straw faced with gold straw and trimmed with blue grosgrain ribbon. Hers is a mushroom poke hat of white piqué with a crown that buttons on, picot edging, and a pink satin ribbon. She wears a hand-made frock of white batiste, high-waisted, trimmed with Valenciennes lace. Little straps of the lace hold the pale pink satin sash; from Josef



There are quite as many Orientals taken for Téclas as there are Técla Pearls taken for Orientals. They resemble each other even in the mistaken impressions to which their resemblance gives rise!

T É C L A

398 Fifth Avenue

New York

10 Rue de la Paix, Paris



The above garment designed by Miss Helen Boyl

"B.B." Laces

FAITHFUL REPRODUCTIONS
OF
REAL HAND MADE
VALENCIENNES AND CLUNY LACES

reproducing even the soft creamy shade of rare old lace which lends such charm and distinction to a dainty costume or undergarment.

The daintiness, exclusive designs and superior wearing qualities of "B.B." Laces have gratified lace connoisseurs since 1827—ample proof of how closely the characteristics of Hand Made Laces have been reproduced.

The genuine "B.B." Valenciennes and Cluny Laces are "The Pinnacle of Perfection." They are sold in all the better retail stores and will also be found on high grade lingerie in ready-to-wear departments and specialty shops.



To secure laces without a peer in quality, identify them as genuine "B.B." Laces. Look for this circular trade-mark on every twelve yards.

Birkin & Company

73 Fifth Avenue

New York, N. Y.



When some very wise persons tell us we are now in a Greek cycle, we can well understand the formidable helmeted air of these smart little heads

OLD SILHOUETTES FOR NEW

THERE are numerous advantages to be found tucked among the neat glass cases or lurking among the gleaming white statuary of an art museum, which perhaps are not at once appreciable. One of these less obvious advantages was shown most delightfully in the Exhibition of Manufacturers and Designers, held at the Metropolitan Museum of Art. The furniture, tex-

tiles, decorative accessories, jewellery, lace, metal work, panels, photographs, pottery, rugs, wall-paper, and all the other charming things displayed there owed their inspiration and conception to the treasures stored in the Museum's galleries.

Hobnobbing there, with "Stained Glass and Mosaics" and the work of (Continued on page 96)



Though a very modern Poiret twill or duvetyn assumes these graceful lines and a very modern American designed them, they much resemble the loose folds of the little Greek lady's robe that is shown beside it

At the interesting exhibit of Manufacturers and Designers, American art students gave proofs of their promise in the clever designs for clothes adapted from the dainty silhouettes of small Tanagra figurines

VAN RAALTE

"Niagara Maid"

Double-tipped SILK GLOVES



The Last Little Touch

"WOMEN are very critical, you know, when it comes to gloves. We want our hands to look slender, to strike, at first glance, the keynote of correct fashion—that's why we choose gloves with the Van Raalte name in the hem.

"Their pure glove-silk fabric is exceptionally lovely—far more, it's decidedly durable. Also, they're double tipped for double wear with a guarantee in every pair." For sale at all good stores.

Niagara Silk Mills, 5th Avenue at 16th Street, New York City

Makers of Van Raalte Veils, Silk Underwear and Silk Hosiery

Martin & Martin

shoes are the finest shoes that can be made. Their elegance is the result of *quality*—it is inherent and unmistakable. That is why cultivated shoe buyers prefer them over all others. This inherent, in-built *quality* makes them also, of course, the most comfortable, as well as the most economical shoes to wear. (They cost more per *pair* than some other shoes, but less per *year* than any others.)

The service that goes with these shoes is the kind of service that you have a right to expect. It is a service that regards the correct solution of your particular shoe problem as not only the first, but the *only* consideration of any importance. Messrs. Martin & Martin are not interested in the immediate *sale*, but in the permanent *customer*. This policy takes care of the sales. If you are interested in such shoes and in such service as this—then you are a logical patron of these stores, whether your first interest is in fashion, in foot comfort, or in economy.

Martin & Martin Shoes

*Are Priced at TEN to
TWENTY DOLLARS*

(Those who cannot visit the stores buy satisfactorily by mail. Our fitting charts, simple, accurate, and easily used, will be sent upon request.)

Martin & Martin

*Fine Shoes and Hosiery
for Men and Women*

*New York: 583 Fifth Avenue
& 1 East Thirty-fifth Street
Chicago: 326 Michigan Avenue*

South

OLD SILHOUETTES FOR NEW

(Continued from page 94)

the "Gold and Silversmiths." was to be found a portfolio filled with sketches of rare modern charm, yet breathing the spirit of antique Greece.—modern Greek Tanagra figurines, come to life in modish modern designs.

Speaking of reincarnation in connection with the Greek trend in dress so much in evidence in recent seasons, it might be of interest to know that we are now supposed to be in a Greek Cycle. The earth's path during the immediate time, as well as during the past year, is said to be through the Greek current. Some theosophists assert that those sufficiently developed along these lines can read, or consciously absorb, the teachings of the great philosophers and artists of the time, as this is all but a matter of vibratory law.

NEW USES FOR TANAGRA FIGURINES

If there was any vibratory absorption on the part of these American designers, whose work filled the portfolio at the Manufacturers' Exhibition, it was quite as unconscious as it was on the part of the French *Grandes Maisons* and *Petites Maisons*. But be that as it may, they all succeeded with their magic touch in bringing forth simultaneously the silhouette of the Greek Tanagra figurines revealing the influence of Praxiteles.

The study of the terra-cotta statuettes is most seductive.—they were modelled from Mycenaean times onward and represented gods, goddesses, genii, heroes, men, and women. Their makers chose to represent these gods or mortals in their favourite pursuits and pleasures of familiar life. While these terra-cottas were perhaps the least costly of all Greek works of art, they were most in vogue and highly valued, being eventually buried with their owners in the tombs. The most usual

types, and those from which the modern adaptations were made, are the female figures full of coquetry and charm, with garments of exceeding grace and often such accessories as hats and fans.

NEW CHARMS FROM OLD SOURCES

Almost all Greek towns, and many ancient burial grounds, have furnished the museums with specimens of these little terra-cottas, but the burial place most famous in this connection is Tanagra in Boeotia, from which they take their name. The finest statues found there date back to as far as the close of the fourth century B. C.

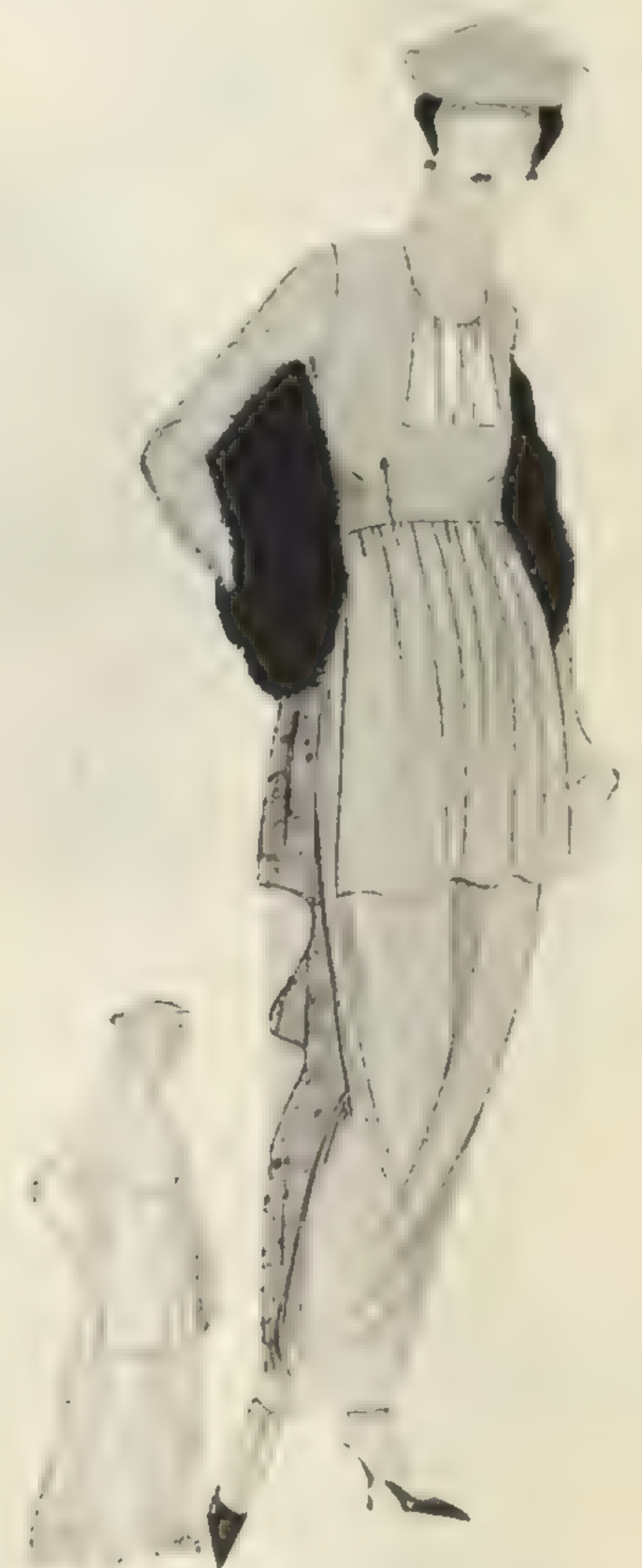
The Tanagra figurines cast a spell over the youthful designers, who found themselves enchanted by the tiny statuettes, so full of mystery, each holding some hidden symbol of a long-forgotten past like subtle shadows of an ancient time. Inspiration filled these ambitious professional workers, who are students at Cooper Union and the New York Evening School of Industrial Art, and it resulted in surprising charm in their creations. The absence of monotony, in spite of the derivation of all the models from the same source, was notable; a most surprising variety of intention, as well as of product, marked the designs resulting from this old Greek influence. Each costume was as different from another as were these ancient maidens from each other.

Georgette crêpe, chiffon, Poiret twill, duvetyn, taffeta, satin, velvet, and velours were some of the materials that found themselves useful in giving charm and practicality to these subtle designs. Therein lies the value of interesting the commercial market in the educational use and the advantages of a museum.

ETHEL TRAPHAGEN



Even an evening wrap of velvet and fur may have its very old origin in the cloak belonging to a small terra-cotta figurine whose air is unmistakably Greek



Some very soft modern material will spend a useful life in giving charm and practicality to a subtle design that possesses many of the lines of a Greek statuette



Florient

(Flowers of the Orient)

*Awarded first place—even above imported perfumes—
by an impartial jury of discriminating women*

One can almost hear the conversation swing from husbands to hats—then from hats to complexions—and then from complexions to perfumes.

"Yes, my dear," remarks the girl in blue, "I thought the same until I made 'The Perfume Test'. Then I found that it isn't the foreign label or the elaborate, fancy bottle that makes a perfume what it should be."

"How did you?" asks the hostess. "What is it then?"

"The character of it," comes the answer. "'The Perfume Test' showed me that my own taste—which I think is good—guided me straight to Florient."

Florient

(Flowers of the Orient) -

The Test by an impartial jury of women compared three popular foreign perfumes with three of Colgate's. There were no names or labels—the perfumes were judged by their quality alone. More than half of this jury chose Colgate's—Florient being the favorite.



Florient delightfully prepared also in toilet water, face powder, etc. Full details of the Test and materials for making it yourself will be sent for 2c in stamps. Address Colgate & Co., Dept. 45, 109 Fulton St., N. Y.



Milburn

LIGHT ELECTRIC



The Fast Modern Electric

—has all the speed you ever need or want for ordinary driving. It travels fast and far and yields long mileage per charge.

This Modern Electric is so beautiful, light and low swung, so absolutely reliable, that it is the natural choice wherever its advantages are understood

It has larger batteries and tires. In a very few minutes' time, discharged batteries may be replaced by fresh ones. The refinement and beauty of the Milburn are excelled only by its economy of operation. It is handsomely painted and trimmed. Two or even three may be comfortably accommodated on the rear seat while flush type front seats furnish room for two additional passengers.

Write for catalogue and address of your nearest Milburn dealer. He will gladly show you these latest models.

Price \$2185, f. o. b. Toledo

Established 1848

The Milburn Wagon Company
Automobile Division

Toledo, Ohio

M

S O C I E T Y

Births

NEW YORK

Gerard.—In March, to Mr. and Mrs. Summer Gerard, a son.

Hoyt.—On March 25, to Justice and Mrs. Franklin Chase Hoyt, a daughter.

Hyde.—On March 22, to Major Fillmore V. S. Hyde and Mrs. Hyde, a son.

Redington.—In March, to Mr. and Mrs. George O. Redington, a son.

BOSTON

Burnett.—In March, to Doctor and Mrs. Francis Lowell Burnett, a son.

WASHINGTON

Haight.—On April 2, to Captain Sherman P. Haight, U. S. A., and Mrs. Haight, a daughter.

Deaths

NEW YORK

Belmont.—On March 29, August Belmont, junior, husband of Alice de Goeurcouria Belmont.

Field.—On April 4, Augusta Curry Bradhurst Field, widow of William Hazard Field.

Miller.—On March 27, in Europe, Lieutenant George Norton Miller, junior, son of George Norton and Martha Le Roy Miller.

Roosevelt.—At sea, on March 26, Major James A. Roosevelt, husband of Mary Willis Roosevelt.

Taylor.—On March 24, Isabella Banks Taylor, daughter of Maria Banks Taylor.

Wagstaff.—On March 24, Cornelius du Bois Wagstaff.

PHILADELPHIA

Drayton.—On March 27, Anna I. Drayton, wife of Robert M. Drayton.

SANTA MARGHERITA

Colonna.—At Santa Margherita Ligure, Italy, Evlyne Bryant Mackay, Princess Colonna de Stigliano, sister of Clarence H. Mackay.

Engagements

NEW YORK

Haskell-Post.—Miss Mary Riker Haskell, daughter of Mr. J. Amory Haskell, to Mr. Henry Morgan Post, son of Mrs. Stephen R. Post.

Luce-Bryan.—Miss Margaret Payne Luce, daughter of Mr. Harry J. Luce, to Lieutenant-Commander Hamilton Vose Bryan, U. S. N., son of Mrs. Prentis Cobb Hale.

Patterson-de Rham.—Miss Lucy Lathrop Patterson, daughter of Mr. Rufus L. Patterson, to Lieutenant Casimir de Rham, son of Mrs. H. Casimir de Rham.

Peabody-Peck.—Miss Helen A. Peabody, daughter of the late Doctor George R. Peabody, to the Reverend Charles Russell Peck.

Pearson-Ripley.—Miss Lesley Frederika Pearson, daughter of Mrs. Frederick Pearson, to Mr. Henry Baldwin Hyde Ripley, son of Mrs. Charles R. Scott.

BOSTON

Lawrence-Proctor.—Miss Harriette Page Lawrence, daughter of Mr. John Lawrence, to Lieutenant Richard Cunningham Proctor.

MINNEAPOLIS

McMillan-Shepard.—Miss Katherine McMillan, daughter of Mr. John D. McMillan, to Mr. Frank Parsons Shepard, son of Mrs. Frank P. Shepard.

MOBILE

Goode-Coyle.—Miss Mable Goode, daughter of Mrs. Rhett Goode, to Major Randolph Coyle, U.S.M.C.

PHILADELPHIA

Strawbridge-Claghorn.—Miss Anna Walter Strawbridge, daughter of Mr. Frederick H. Strawbridge, to Mr. John Winthrop Claghorn, son of Mrs. J. Winthrop Claghorn.

WASHINGTON

Fairfax-Chandler.—Miss Beatrice Fairfax, daughter of Mr. Charles W. Fairfax, to Lieutenant Theodore E. Chandler, U.S.N., son of Captain Lloyd H. Chandler, U.S.N.

DIVONNE-LES-BAINS, FRANCE

de la Forest-Divonne-Williams.—Miss Florence de la Forest-Divonne, daughter of Count Ludovic de la Forest-Divonne, to Captain Roger Williams, son of General Williams, of Lexington, Kentucky.

Weddings

NEW YORK

Brown-Leith.—On April 2, Mr. Stanley A. Brown, son of Mr. Louis Brown, and Miss Dorothy Leith, daughter of Mr. William Leith.

Fitzsimons-Vanderbilt.—On April 3, at Newport, Lieutenant Paul Fitzsimons, U.S.N., and Mrs. Elsie French Vanderbilt.

Lovett-Brown.—On April 10, Lieutenant-Commander Robert Abercrombie Lovett, son of Mr. Robert Scott Lovett, and Miss Adele Quartley Brown, daughter of Mr. James Brown.

Miller-Carnegie.—On April 22, Ensign Roswell Miller, U.S.N., son of Mrs. Roswell Miller, and Miss Margaret Carnegie, daughter of Mr. Andrew Carnegie.

Minton-Hadlow.—On March 31, in the Marble Collegiate Church, Mr. Roger M. Minton and Mrs. Louise G. Hadlow.

Schwab-Bliss.—On April 2, in Grace Church, Captain Hermann C. Schwab, U.S.A., and Miss Ruth Baldwin Bliss, daughter of Mr. Walter Phelps Bliss.

BOSTON

Parker-Kavanagh.—On April 8, at Saint John's Church, Beverly Farms, Mr. Francis Tuckerman Parker and Miss Hildred Elizabeth Kavanagh, daughter of Mr. Francis Alexander Kavanagh.

CHICAGO

Spinola-Campbell.—In Paris, on April 7, Marquis Ugo Pietro Spinola and Mrs. Alan Campbell.

PHILADELPHIA

McLean-Goode.—On April 28, at the Emanuel Protestant Episcopal Church, Major Robert McLean and Miss Clare Randolph Goode.

Register-de Montauzan.—On March 20, at Villefranche-sur-Saone, France, Captain Henry Bartol Register, U.S.A., son of Dr. Henry C. Register, and Miss Rose Marie de Montauzan.

Wilson-de Haven.—On March 25, in the Northminster Presbyterian Church, Mr. Edgar Myers Wilson, son of Mr. Alexander Wilson, junior, and Miss Jean Gould de Haven, daughter of Mr. Alexander M. de Haven.

UNIVERSAL
SILVER OVERLAID TABLE SERVICE

NOT SOLID SILVER
BUT THE NEAREST THING TO IT

UNIVERSAL Silver Overlaid Table Service is made by depositing upon a solid nickel silver base a heavy reinforced plate of pure silver. Upon those parts which receive the hardest wear, an extra plating of silver is skillfully overlaid.

Only Resistain steel or solid Silvadium blades, exclusive UNIVERSAL products which will not stain, rust or turn black on the edges, are used on all Hollow Handle Cutlery pieces.

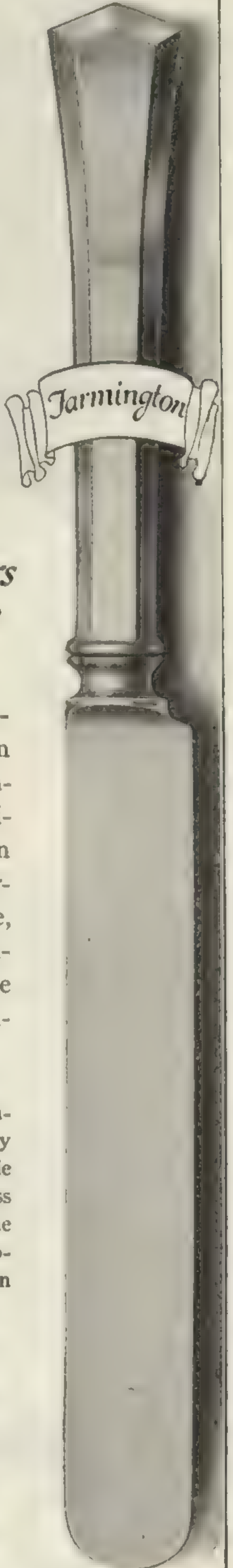
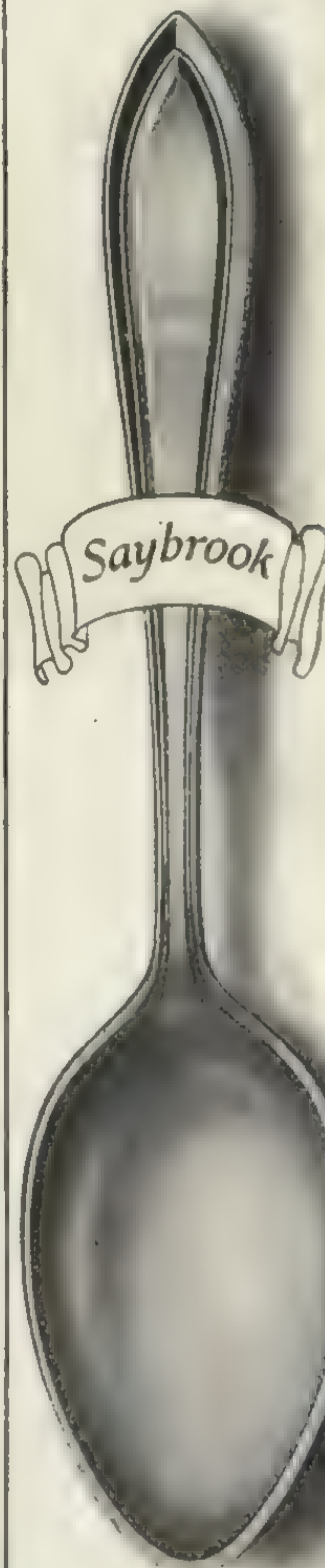
The thousands of housewives who are using UNIVERSAL Fine Cutlery and other UNIVERSAL Home Needs may purchase UNIVERSAL Silver Overlaid Table Ware with the same assurance of satisfactory service.

*Guaranteed for Fifty Years
of Satisfactory Service*

UNIVERSAL Silver Overlaid Table Service is made in but one quality—the best. Unexcelled in workmanship, uniformly correct in proportion and design, it will give, during its long period of service, a distinction to the table hitherto unattained except by the best products of Sterling Silver.

Sold at prices well within the means of every home; prices made possible by a volume of business concentrated upon one grade of material and produced by the most modern and economical methods.

*One Quality — The Best
Reasonable Prices
TEASPOONS \$5.50 the dozen
other pieces in proportion*



LANDERS FRARY & CLARK

Master Cutlers and Silversmiths for over half a Century

NEW BRITAIN CONNECTICUT

Makers of the famous UNIVERSAL Home Needs

The Trade Mark known **UNIVERSAL** in every Home





There's a Bright Side To This Food Question

Some foods have doubled and trebled in cost. But Quaker Oats—the food of foods—still costs a little price.

You get little meat for a dime nowadays. But you can serve 20 dishes of Quaker Oats for a dime.

The average cost of meat and fish foods is at least 50 cents per 1000 calories. That is ten times Quaker Oats' cost for the same energy value.

Yet Quaker Oats is vastly better food. It is almost a complete food. It is considered the ideal food, especially for young folks.

As a body builder, as a vim-producer, oats have an age-old fame.

Compare your foods by calories, the energy unit. Know what your money buys. At this writing this is what you pay for some necessary foods:

Cost Per 1000 Calories

Quaker Oats	5 cents
Round Steak	41 "
Veal Cutlets	57 "
Salt Codfish	78 "
Canned Peas	54 "
Hubbard Squash	75 "

Ten Quaker Oats breakfasts can be served for the cost of one meat breakfast of same energy value. Yet think what delicious breakfasts Quaker Oats supply.

Quaker Oats

Extra-Flavory Flakes

This is oat food of a super-grade. It is flaked from queen grains only—just the big, plump, flavory oats. We get but ten pounds from a bushel.

You get this luscious oat food without extra price when you specify Quaker Oats.

Prices reduced to 12c and 30c a package

Except in the far West and South

Packed in Sealed Round Packages with Removable Cover

[3050]



57 Cents
Per 1000 Calories



60 Cents
Per 1000 Calories



75 Cents
Per 1000 Calories



54 Cents
Per 1000 Calories

FOR THE HOSTESS

AFTERNOON tea, a custom borrowed from our English cousins, has taken a definite place in the social routine of American life. This custom of serving dainty and tempting things with a cup of tea at five o'clock has proved more than a passing fancy, and the hostess looks with interest for novel dainties for her tea-table, especially at this time, when tea may be made doubly delightful by serving it in the garden. New combinations of tea-time good things and new ways of making them are given here.

Barlow Sandwiches
Hot Whigs *Toasted Cream Scones*
 Damson Jam
Ceylon Tea *Orange Pekoe Tea*
 Chocolate Cup *Tea Punch*
 Peach Tart Meringues
Victoria Cakes *Seed Cakes*

WHIGS

Three ounces of butter are worked to a creamy consistency, a quarter of a pound of sugar and half a teaspoonful of ground cinnamon are added, and the whole is worked together with a wooden spoon for about fifteen minutes; three unbeaten eggs are beaten in, one at a time, and the mixture worked until smooth. One and one-half cupfuls of warm milk, mixed with one and one-half ounces of yeast and then with one pound of sifted flour, are worked by degrees into the first mixture. This is set in a warm place for three-quarters of an hour before being put into buttered whig tins and baked in a quick oven for about twenty-five minutes.

CREAM SCONES

These are delicious when toasted and served hot. Two cupfuls of flour and three teaspoonfuls of baking-powder and a pinch of salt are sifted together, two ounces of butter are worked into the flour and mixed to a soft dough with half a cupful of cream and half a cupful of milk. The dough is then turned onto a floured board and rolled out one-quarter inch thick, cut out with a round cutter, and baked in a moderate oven for fifteen minutes; the tops are brushed over with milk and butter, and they are put back in the oven to finish cooking. They are toasted in halves.

CHOCOLATE CUP

Two tablespoonfuls of rich chocolate syrup, made with two squares of grated chocolate, a cupful of sugar, and a cupful of water cooked in a double boiler until thick and flavoured with a teaspoonful of vanilla, are put into a glass half full of cracked ice. The glass is then filled up with milk and water. It is served with a tablespoonful of whipped cream on top.

TEA PUNCH

To a quart of strong Ceylon tea add a pound of sugar, the juice of six lemons, and two oranges. Glasses are filled with cracked ice, and the punch, diluted with apollinaris, is poured into them. This is a very cooling beverage.

PEACH TARTS MERINGUES

This is a recipe for tarts that must have been the original used by the Queen on that famous Summer Day in the nursery rhyme, for they sound tempting enough to try the virtues of even the most honourable. Peach marmalade is poured into tart-pans that have been previously lined with tart paste and baked. When cool, they are covered over an inch thick with meringue, made with the beaten whites of

eggs and powdered sugar, the tops are ornamented with meringue poured through a paper funnel and sprinkled with powdered sugar, and they are put back in the oven to brown. They are served, when cold, with bits of currant jelly dropped between the ornaments on the tops. This is very pretty to serve.

SEED CAKES

One cupful of butter and one cupful of sugar are creamed together until soft, four well-beaten eggs are added, and, when well mixed, four cupfuls of sifted flour and two teaspoonfuls of baking-powder are stirred in gradually with a little milk. One ounce of candied lemon-peel and half an ounce of caraway-seed are added before the mixture is turned into little fancy cake-tins. They are baked about twenty minutes in a moderate oven.

VICTORIA CAKES

A cupful of butter is worked with a wooden spoon until creamed, then three-fourths of a cupful of sugar, the finely minced peel of two lemons and one orange, and the strained juice of the fruit are added. By degrees five eggs and half an ounce of powdered cinnamon are also put into the mixture, which is well stirred with two cupfuls of sifted flour and two teaspoonfuls of baking-powder. This batter is poured into a square buttered baking-tin, the top sprinkled with caraway-seeds, and the whole baked in a moderate oven for about forty minutes. When cold, it is cut into two-inch squares and served for tea. These cakes will keep well.

Brentford Rolls *Sweet Butter*
 Shredded Chicken Sandwich
 Sugared Strawberries
Talmouse Cake *Almond Cake*
 China Tea *Iced Tea*

BRENTFORD ROLLS

One pound of flour, a saltspoonful of salt, and two ounces of sugar are put into a bowl, and three ounces of butter are rubbed in until smooth. Two eggs are beaten with a fork and mixed with a cupful of tepid milk and one ounce of yeast until smooth, then mixed with the flour into a dough and rolled into little balls about the size of a small egg. These are put on a baking sheet and, when the dough is well risen, put into a quick oven and baked for about twenty minutes.

TALMOUSE CAKE

Here is another delicious little cake that will find a welcome at tea-time. Puff-paste a sixth of an inch thick is cut into circles four inches in diameter and is spread with a *paté à choux*, a paste made with a half a pound of butter, three ounces of sugar, the rind of a lemon, and a pint of water boiled for a moment, after which—when the lemon rind is removed and half a pint of flour is added—one at a time, seven or eight beaten eggs are added. This is diluted with a rich almond flavoured cream. Three sides of the circle are turned up to give the form of a tricorne. They are then glazed with the white of egg and baked in a brisk oven. These are generally served hot.

ALMOND CAKE

Rounds of puff-paste are pinched up at the edges to about a half inch in height, and the cups are filled with almond cream made by mixing a half pound of fresh blanched almonds and four bitter ones with two ounces of

(Continued on page 100)

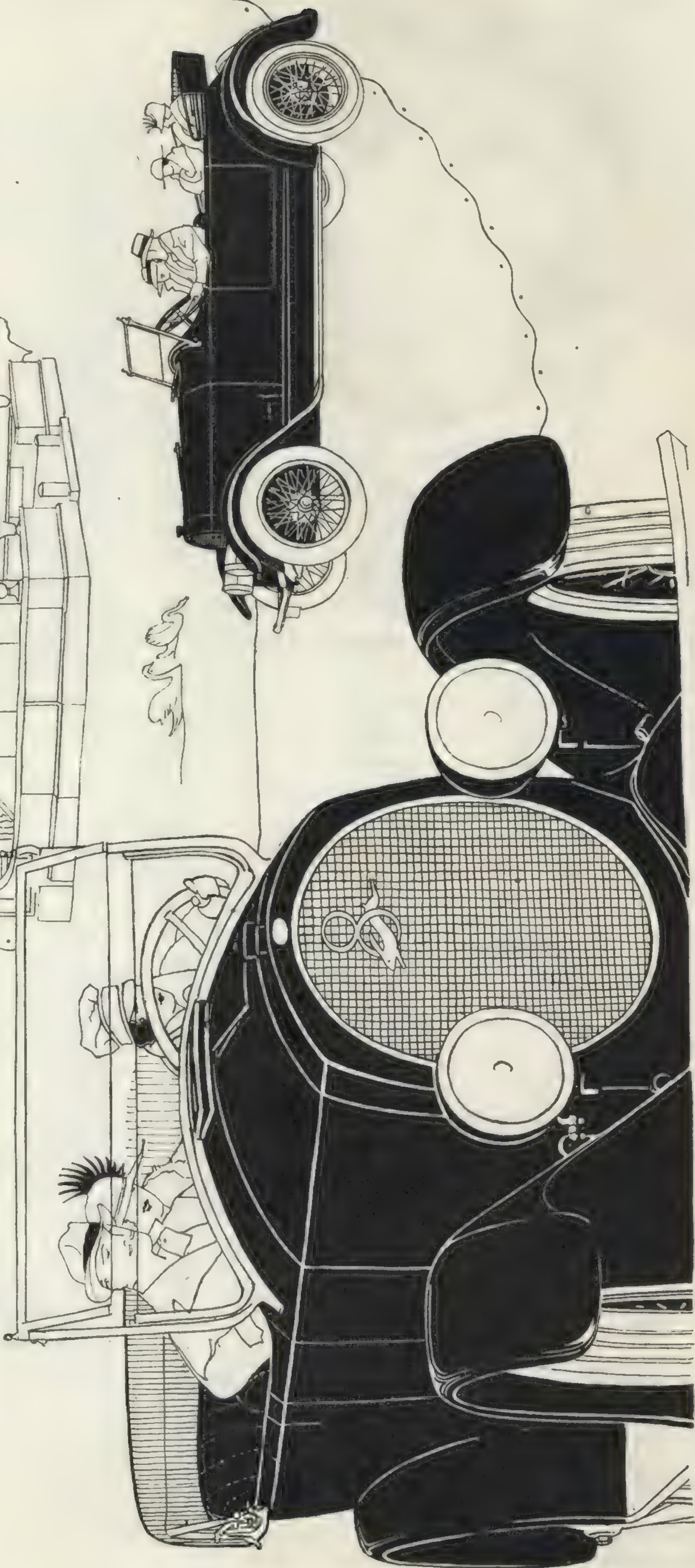
APPERSONS

WHERE you find the Apperson you find a deep and abiding appreciation of the better things of life. The Apperson does not express extravagance (for there are cars more costly and less economical than the Apperson) but is a reflection of innate taste. So powered as more than to justify the speed and agility expressed in the lines—with the Apperson 8 Motor, the 8 with 80 less parts.

APPERSON BROTHERS AUTOMOBILE CO., Kokomo, Indiana

The Apperson Anniversary Model Touring or Tourster
The Apperson Standard Model Touring or Sportster
Enclosed Models for Fall Delivery

*The EIGHT
WITH EIGHTY
LESS PARTS*



FOR THE HOSTESS

(Continued from page 98)

*Use Twice a Week*

A Pure Antiseptic Liquid
Which Keeps the

Underarms Normally Dry and Absolutely Odorless Even on the Hottest Day!

OH, the relief! Oh, the satisfaction of knowing that excessive perspiration cannot impair your personal freshness! No matter how warm the day, you will be saved humiliation; no matter how thin the gown, it cannot be harmed by annoying moisture. At all times, but particularly in warm weather—

Nonspi Preserves Personal Daintiness —Woman's Greatest Charm.

Nonspi is an old reliable remedy for a disordered condition. It destroys the odor and harmlessly diverts excessive perspiration from the underarm to other portions of the body. It is used by millions of women and recommended by physicians, chemists and first-class toilet and drug dealers everywhere.

Nonspi is unscented and contains no artificial coloring. It is not intended to appeal to sight or smell but depends for its welfare on merit alone. About two applications a week are sufficient to free you from perspiration worry, and daily baths will not lessen the effect.



50c (several months supply) of toilet and drug dealers or by mail direct. Or send 4c for TESTING sample and what medical authorities say about the harmfulness of excessive armpit perspiration.

The Nonspi Company

2626 Walnut St. Kansas City, Mo.

sugar and rubbing them through a sieve and mingling them with the same quantity of frangipane cream. A wine-glassful of brandy and a tablespoonful of orange-flower water are added. The tops of the pastry cups are covered with a layer of pastry, and the edges are pressed together with the fingers. The surface is egged, and the pastry is baked for thirty minutes in a hot oven.

The batter is then poured into buttered biscuit-pans till about three-fourths full. Powdered sugar is sifted over the top, and the cakes are baked in a moderate oven for an hour and a half.

Sandwiches
Pear Tarts à la Française
Genoise Cake
Bombe aux Fruits
Five o'Clock Tea

ICED TEA

For iced tea, equal amounts of green and black tea are allowed to steep seven minutes. The tea is then strained and put on the ice to cool. It is served in glasses with cracked ice and slices of lemon stuck full of cloves. Iced tea should be made stronger than ordinary tea and, if taken with sugar, sweeter.

Sandwiches
Gâteau d'Amandes à la Parisienne
Mecca Cake
Five o'Clock Tea
Meringue Shells à la Vanille

GÂTEAU D'AMANDES À LA PARISIENNE

This dainty French pastry, when served with afternoon tea or as a light luncheon dessert, is sure to prove a success. A thin layer of light puff-paste is pinched up around the edge to form a shallow container and filled with almond cream made by mixing a half a pound of finely powdered fresh almonds, including four bitter ones, with four egg yolks, four ounces of flour, a pint of milk, four ounces of sugar, and two ounces of butter, boiled and allowed to cool, adding a wine-glassful of cognac, and a tablespoonful of orange-flower water. A similar layer of paste is put over the top, and the edges pressed together. The top is then glazed with the white of egg, and the pastry is baked in a hot oven for thirty minutes, besprinkled with powdered sugar, and glazed a bright colour.

MECCA CAKES

Half a pound of butter, three ounces of sugar, the rind of a lemon, and a pint of water are boiled for a minute, after which the lemon rind is removed and a half a pound of sifted flour is added. This is stirred thoroughly over the fire for a few minutes until the paste no longer sticks to the saucepan. It is then taken from the fire, transferred to another vessel, and, one at a time, seven or eight eggs are stirred into it. The paste is shaped into small ovals which are rolled in rows about two inches apart. They are covered with powdered sugar and allowed to stand a minute, after which all the sugar that does not adhere is shaken off. They are baked about ten minutes in a moderate oven. These are delicious cakes.

MERINGUE SHELLS À LA VANILLE

Meringue shells are made by squeezing meringue through a paper funnel to form eggshell balls and browning them, after a sprinkling with sugar, in a slow oven for about twenty minutes. They are then pressed down in the shape of shells and are placed in a very slack oven for two hours to dry. When cool, they are filled with vanilla ice-cream and served at tea or for dessert.

DISCUT DE SAVOIE

A pound of powdered sugar and the rind of a lemon chopped fine are added to fourteen egg yolks, and these are worked together until the yolks whiten. The stiffly beaten whites are then added and finally a pound of fine sifted flour.

PEAR TARTS À LA FRANÇAISE

The Knave of Hearts is not the only one with an overmastering appetite for tarts; a royal welcome will surely be accorded these little confections wherever they are served. Round tart-pans or tea-cake pans are lined with tart paste, made with a pound of sifted flour, a teaspoonful of sugar, a little salt, two egg yolks, and half a pound of butter kneaded together with enough cold water to make a smooth and fairly stiff dough. These are partially filled with thick apple sauce and baked in a moderate oven for about twenty minutes. Canned pears, whole, split, or sliced, are then added and basted with a paste brush dipped in beaten white of egg and sprinkled with powdered sugar. These are baked again until light brown. When fresh pears are used they should be cooked previously.

GENOISE CAKE

A pound of powdered sugar is added to eight eggs and is beaten until frothy; a little salt, a pound of sifted flour, a pound of powdered and sifted almonds, a pound of partly melted butter, and a wine-glassful of brandy are added. This is mixed well and baked in a floured baking sheet. It is cut into squares and covered with sugar icing.

BOMBE AUX FRUITS

The two halves of a bomb-shaped ice-cream mould are lined with chocolate ice-cream and the centre is filled with vanilla ice-cream mixed with a glass of cherry cordial, half a pint of whipped cream, and candied fruits cut small and steeped in syrup. The mould is closed hermetically and buried for two hours in salted ice. When ready, the mould is immersed in cold water to loosen it, then taken out and removed from the cream. This is a favourite recipe.

SURPRISE CAKES

These attractive little French cakes for afternoon tea are made by cutting puff-paste in the shape of hearts, spreading the pieces with orange marmalade, and baking them until a light brown. They are then basted with thick syrup and rolled in macaroon crumbs.

Rounds of puff-paste are spread with a paste, made by cooking butter, sugar, water, and an orange-peel to a boil, removing the orange-peel, adding flour, and stirring until the paste does not stick to the pan and then removing it from the stove and adding, one at a time, six or seven beaten eggs. This, if it is too thick, may be diluted with a little almond custard. The pastry is folded over on three sides to give the form of a tricorne, the surfaces are brushed with egg, and the cakes are baked in a brisk oven.

TOURTE À LA FRANGIPANE

These are delicious pastries. Four egg yolks, a pint of milk, four ounces of flour, four ounces of sugar, and two ounces of butter are mixed well and

(Continued on page 102)



And now you can Dye as well as Clean, with Flakes.

FLAKES THAT DYE SILK,
COTTON, LINEN OR WOOL

*—no rubbing, no boiling,
does not stain or injure hands*

DYEING your faded or discolored garments—or any other articles of silk, cotton, linen, or wool—is now just as easy and gratifying as laundering at home. And more economical!

Just exactly as flakes marked the final, perfect, development of soap, so are Majic Dye Soap Flakes the last and newest word in flakes. They dye and wash, color and cleanse, at the same time. And you get the color you intend to get!

MAJIC DYE SOAP FLAKES

The First Flake Dye Soap

A garment can be given five regular washings before re-dyeing is necessary in any Majic color:

Pink	Blue	Lilac	Fawn
Flesh	Coral	Black	Henna
Cardinal	Light Red	Old Rose	Nile Green
Navy Blue	Dark Brown	Dark Green	Quaker Gray
Burnt Orange	Ocean Green	Ashes of Rose	Lemon Yellow
	Primrose Yellow		

Dark colors put up in special packages with special instructions for use.

Send for box of one dozen assorted—your own choice of colors—\$1.20, charges prepaid.

Available in 21 colors as listed, at 10 cents the package, at your druggist's or grocer's. Should you experience difficulty, order from us direct. Canadian price 15 cents.



All the Old Troubles Eliminated

NO rubbing, of course, to streak and spot and wear a garment out; no boiling; no injurious salt or vinegar. All the old troubles and disappointments are eliminated forever. A tablespoon of Majic to a waist—two or three minutes' whisking through the rich Majic lather—and out it comes, soft, lustrous, exquisitely colored, *new*.

Pure as your own toilet soap, Majic Dye Soap Flakes neither injure nor even stain the hands. Their economy, their accuracy, their convenience, make them fascinating to use—for flakes have now done for home-dyeing what they did for home-laundering. And Majic Dye Soap Flakes both dye and cleanse exquisitely.

MAGIC MANUFACTURING CO., INC.
75 77 WEST VAN BUREN STREET, CHICAGO, ILLINOIS
W. G. Patrick & Co., Limited, Canadian Distributors
Toronto Montreal Winnipeg

NEW YORK AND ITS FRENCH ALLY

(Continued from page 59)

Lemordant, which is being given under the auspices of the French Government and Yale University. The works consist chiefly of sketches for decorations, and they are done with a freedom, vigour, and brilliancy which makes them intensely interesting. Quite apart from this they are things of compelling importance in that they represent a closed chapter in the life of a brilliant artist and a brave man. Lieutenant Lemordant, who lost his sight while leading a charge on the enemy's trenches at Arras, was present at the opening of the exhibition and throughout the afternoon chatted amusingly with the guests.

Mary Garden's Festival for the Secours Franco-Americain was undoubtedly one of the most successful benefits of the season. To begin with, the entertainment was very interesting, including single acts from some of Miss Garden's favourite operas and several successful ballets. The audience was large and of much distinction. Mrs. Ogden Goellet entertained a number of guests, among whom was Mrs. Frank Gray Griswold, very charmingly dressed in a white gown with a corsage flower of brilliant green and a great strand of emeralds around her neck. Hair ornaments have come to be rather the rule than the exception. A lovely bandeau wrought with a key design of diamonds was worn by Mrs. Sidney Fish.

INTERESTING HEAD-DRESSES

An interesting turban of gold metal cloth, which suggested a piece of Italian brocade, was worn by one of the occupants of a box. The cloth was so bound around the head that not a particle of hair showed, and long earrings of diamonds enhanced the effect. Unless a woman has fine strong features, a head-dress of this kind should not be attempted, but in this case it was an extremely happy choice. Another unusual head-dress consisted of a band of black tulle bound low about the brow, and from it long wisps of silky

black feathers swept down over the cheek and under the chin. Mrs. Alexander Dallas Bache Pratt wore her accustomed bandeau and made a very lovely picture in a gown of dull green. In deference to the nation for whose benefit the performance was given, a knot of tricoloured ribbon was fastened at the left side of her square décolletage. Mrs. Roche, who since the close of the war has begun to go about once more, donned, after the performance, a most interesting long coat of chinchilla squirrel cut on lines that suggested one of the new capes. It was banded at top and bottom with black fox, which was a striking note of contrast with her white hair and the soft grey of the other fur of the wrap.

AFTER PALM BEACH

People are now coming back from Palm Beach, and the town is crowded. On Fifth Avenue on a Sunday afternoon, one sees many familiar figures. Mrs. Cornelius Tangeman is looking particularly lovely these days in a long black cape and a broad, flat, slightly peaked hat. Mrs. Frederick Frelinghuysen still adheres on cool days to an exceedingly smart little suit of dark blue cloth collared and cuffed with krimmer and distinctly Russian in effect. With this she wears a small turban feathered on one side.

These small turbans are, especially in Batavia straw, being quite extensively worn. They fit the head very snugly and are sparsely trimmed. One of the smartest of these was worn the other day by a woman with red brown hair. Her turban of Batavia straw was henna coloured, and, toning in with her hair, produced an effect that was very becoming and very smart. Another extremely effective use of henna colour was seen in a cape of henna cloth; deeply collared and banded about the middle with chinchilla fur. A small feathered black hat completed a most striking costume with happy results.

FOR THE HOSTESS

(Continued from page 100)

stirred steadily over a fire until they come to a boil, after which the mixture is left to boil for five minutes. When it is cool, two ounces of chopped almonds and a tablespoonful of orange-flower water are added. This mixture, which should have the consistency of thick batter, is poured into little moulds of puff-paste. These are baked thoroughly, sprinkled with powdered sugar, and glazed in the oven. They are delicious and may be served either hot or cold.

LADY'S-FINGERS

These are very much finer and lighter than the usual sponge-cake lady's-fingers that may be purchased at the confectioner's. Twelve egg yolks are beaten with a pound of powdered sugar until the batter is very smooth, after which the stiffly beaten whites are added, and, when well mixed, twelve ounces of finely sifted flour are stirred in gradually. The batter is then poured into a large paper or cloth funnel and pressed out in fingers about an inch apart on six-inch-wide slips of paper. The fingers are besprinkled with powdered sugar, put on a baking sheet, and baked until firm and of a slightly brown colour. When taken out, they should be allowed to cool, standing the papers on edge to prevent the cakes from getting moist while cooling.

NOUGAT CAKE

Two pounds of shelled almonds are put on the fire in boiling water until the skins come off easily. The almonds are then drained, cooled, dried, cut in fine shreds, spread on a sheet of paper and dried, without browning, in a hot oven. They are then added to a pound of powdered sugar, which has been melted over the fire with a tablespoonful of vinegar. This is kept over the warm embers until the almonds are well mixed. This portion of the nougat is placed on a marble slab and flattened by pressing down with a lemon to a sixth of an inch in thickness. It is then placed in a buttered mould. Another portion is similarly treated and so on until the mould is lined all around to the edge, carefully placing each layer against the other and closing all cavities. The edges are trimmed even, the nougat is allowed to cool, and, when ready, turned out on a folded napkin.

DAINTY SANDWICHES

There are, of course, innumerable sorts of sandwiches to serve at tea-time. They should be very thin and cut in fancy shapes, as one chooses. So many combinations are possible in making filling that the sandwiches need never lack in variety. The bread used should be at least a day old, to cut easily.

THE
FLEISHER
YARNS

A smart Fleisher creation in filet that makes a charming finish to almost any costume. Easily and quickly made and especially effective in one of the many new shades of THE FLEISHER YARNS. Send for free directions for making.

The beauty, softness and durability of THE FLEISHER YARNS give distinction to this stylish garment.

S. B. & B. W. FLEISHER
Dept. 10 PHILADELPHIA





"And Be Sure They're Cat's Paws"

When you ask the repair-man for rubber heels, don't forget to specify Cat's Paws—the heels with the Foster Friction Plug which prevents slipping.

Then you'll know the joy of walking with sure-footed ease though the pavements be wet and slippery—of dancing gracefully, secure in the knowledge that your Cat's Paw Heels will protect you from treacherous, polished floors.

Every waking hour you'll enjoy your Cat's Paws—they are so safe and comfortable. Long hours on your feet will leave you fresh and unwearied—these resilient heels absorb the jar of every step.

And then, too, they are clean and sanitary—no holes to track mud or dirt, and they prevent marring the floors with heel-marks.

Have a pair of Cat's Paws attached to your shoes—you'll soon discover why they are the choice of millions who have tried other kinds first.

But be sure you ask for and see that you get Cat's Paws



CAT'S PAW

CUSHION RUBBER HEELS

*Black, white or tan. For men, women and children.
All dealers.*

FOSTER RUBBER COMPANY

105 Federal Street Boston, Mass.

Originators and patentees of the Foster Friction Plug which prevents slipping.



They Never Slip



*And they are so
Comfortable*





Alinari

The delicate silver foliage of the olive-trees, rising from their twisted trunks, mantles the slopes of Tivoli with the gentleness of a summer mist and shelters shepherds with their flocks as in the old days of Theocritus

GREEN ENCHANTMENT OF ROME

(Continued from page 69)

der still beneath these branches with their flocks, transport one to the days of Theocritus, and one hears in fancy the pastoral song or the pipes that played sweet music two thousand years ago under just such trees. Minerva knew the practical value of the olive to mankind when she won in her contest with Neptune. "Wine within and oil without," was an ancient saying of the Italians, a formula for happiness and health which they follow even to-day and with notable success.

But perhaps no one could say better, or even half so well, what Ruskin has said of the olive-tree:

"It is well to have seen and felt the olive-tree; to have loved it for Christ's sake, partly also for the beloved Wisdom's sake which was to the heathen in some sort as the nobler Wisdom which stood at God's right hand, when he founded the earth and established the heavens; to have loved it, even to the hoary dimness of its delicate foliage, subdued and faint of hue, as if the ashes of the Gethsemane agony had been cast upon it forever; and to have traced, line by line, the gnarled writhing of its intricate branches, and the pointed fretwork of its light and narrow leaves, inlaid on the blue field of the sky, and the small rosy white stars of its spring blossoming, and the beads of sable fruit scattered along its topmost boughs—the right, in Israel, of the stranger, the fatherless and the widow—and, more than all, the softness of the mantle, silver grey and tender like the down on a bird's breast, with which, far away, it veils the modulation of the mountains."

ARCHITECTURAL EFFECT OF TREES

In America we appear to have neglected the architectural advantages of trees; or perhaps we are prejudiced in favour of letting them develop their decorative effect untrained. Perhaps,

too, our lack of patience has had something to do with the matter. Surely the Romans have had to wait centuries to get the full value of tree planting. One has only to look at a Piranesi print of the Villa D'Este to realize how many years were needed to gain the beautiful effect now given by its cypresses; for when the original drawings of the Villa were made, the cypresses had not yet been planted.

PLANTING FOR OUR GRANDCHILDREN

Still, if we begin now, at least our grandchildren will thank us. The pine avenues planted by early settlers from Charleston make one of the most potent charms of North Carolina to-day—and they were planted over one hundred years ago. They show what we can do with trees. Indeed, all over the South—more than in the middle and Eastern states—one is often delighted with evidences of the old-world influences in the planting of trees. Cedars mark the spot of some old homestead even after the house has crumbled away—and cedars are surely our nearest approach to cypresses.

As for ilex—what have we? They belong to the oak family, but are very distant cousins. Yet New Orleans, with its park of live oaks, might have had a touch of Roman atmosphere if these trees had been trimmed and trained. As for olives, I suppose we are forced by climate to leave them to California, which already has something of the effect of the Italian landscape.

But now that so many Italian houses are being built in America, it would surely be wise to make the attempt to surround such houses with Italian trees. To be able to approach one's villa through an avenue of pines and finally to see the outline of the house silhouetted against a background of towering cedars, would surely be worth waiting the years of a lifetime for.

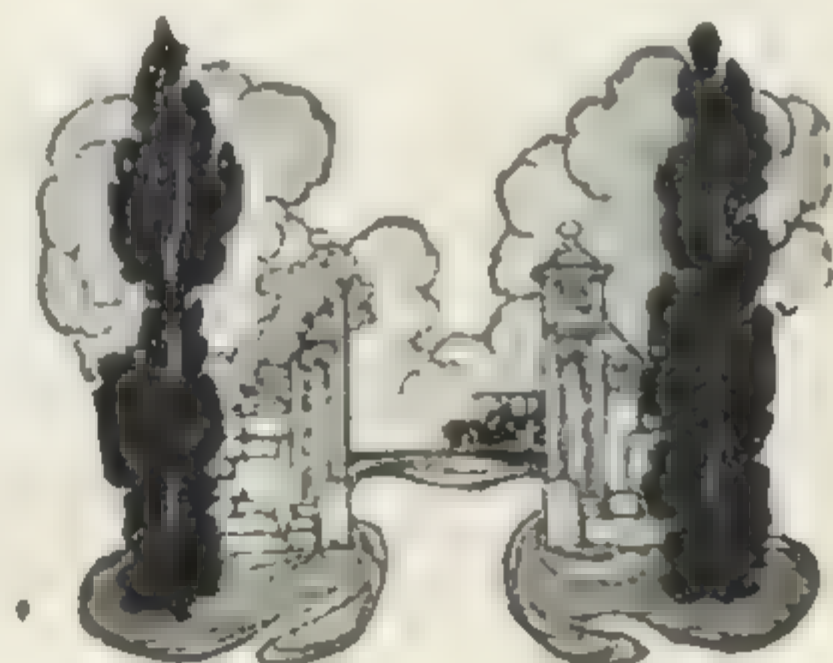
CAMMEYER

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Exclusive footwear for Women.

Exhibitions of our Footwear are now being held at all the larger cities.





"Let them grow up in Kaynee"
 Creepers, Undertogs, Pajamas,
 Rompers, Wash Suits,
 Blouses, Shirts.

LIVELY, sturdy, "happy-go-lucky" youngsters—typical young Americans in Kaynee blouses!

Buy them for *your* boy too! They are designed to please boys—to make them look like real, "honest-to-goodness" fellows. They're made of the best sunfast and tubfast materials so they please all mothers, too. Reinforced to withstand hard playing, every Kaynee blouse fits neatly with no elastics, button bands nor dangling drawstrings. You can choose from many patterns and styles—soft collars, sport collars or no collars at all.

The better stores throughout the country carry Kaynee blouses—write us if you cannot procure the style you want.

THE KAYNEE COMPANY, CLEVELAND, O.

THE REAWAKENING LIFE of PARIS

(Continued from page 55)

and are very finely plaited. This plaiting is a very clever idea, for in the rhythm of the dance these delicate petals separate and stand out about the silhouette like petals of a great chrysanthemum.

It is in such originations as this that imagination is combined with harmony, the ideal of perfect taste. Such perfection is rare, but the end of the war gives us hope, for French taste has come again, unimpaired from the wreckage and disasters of war.

THE NEW SILK FLOWERS

Among the exquisite novelties which have come to deck our frocks are the modern versions of silk flowers. Life is not yet sufficiently normal and free from care for us to dash into a riot of colour and a madness of flowers to make our trimmings sing with gaiety, but we need only have a little patience. Meanwhile, the fairy who presides over the woman of fashion has been busy. About the neck of evening bodices or along the opening of skirts, she runs a little cord of tiny roses made of the material of the frock; of satin, crêpe, or taffeta, black, white, or brown, and without foliage. It is the newest sort of trimming.

There is also a remarkable new frock made without foundation for skirt or bodice. I had almost said without any bodice at all, for there are only the narrowest of bands of velvet crossing to hold the gown over the shoulders. This is the most modern of all costumes, changing the gown we know to the draped veils of the Greek woman. This new costume delights our artists and attracts all those of æsthetic taste; it is among the most interesting developments of the mode this season. Little as I like the term "mode," I am forced

to use it until one shall be invented which better expresses the idea of that elegance which distinguishes certain women only, in our world of fashion. These women are the creators, the true source of elegance, as it were; others follow the mode. All smartly gowned women at present, for example, wear fringes on their dance frocks. The half dozen women of exceptional elegance, however, have already introduced the flower-petal frock. In the same way, by the time that these flower-petal frocks are generally adopted, these women of great distinction will be wearing something quite different, which they themselves have originated or have inspired the great makers to create.

Among the reviews of the mode which we have witnessed in recent weeks have been several at which the processions of manikins passed to the music of a negro orchestra and the review ended with a cup of tea. This innovation gives to an "opening" something of the charm of a spectacle at the theatre, but I see in it a danger for the woman who, seeing a distinctive costume on some splendidly beautiful manikin brought expressly from London or elsewhere for this single appearance, may believe that she herself will be as beautiful, as tall, and as entrancing when clad in a similar gown.

Oh *coquettes sans merci*, take care that you do not adopt costumes which were designed for types other than your own. Therein lies the fatal mistake.

LEADERS AND FOLLOWERS OF MODES

It is well to remember, also, that the manikins who pass in these reviews are adorned, made up as for a theatrical performance (as indeed it is), and that

(Continued on page 110)

Revillon Frères

SPRING FURS
COATS-WRAPPS
DRY COLD STORAGE

5th Avenue at 55th Street
New York

Paris
81 Rue de Rivoli

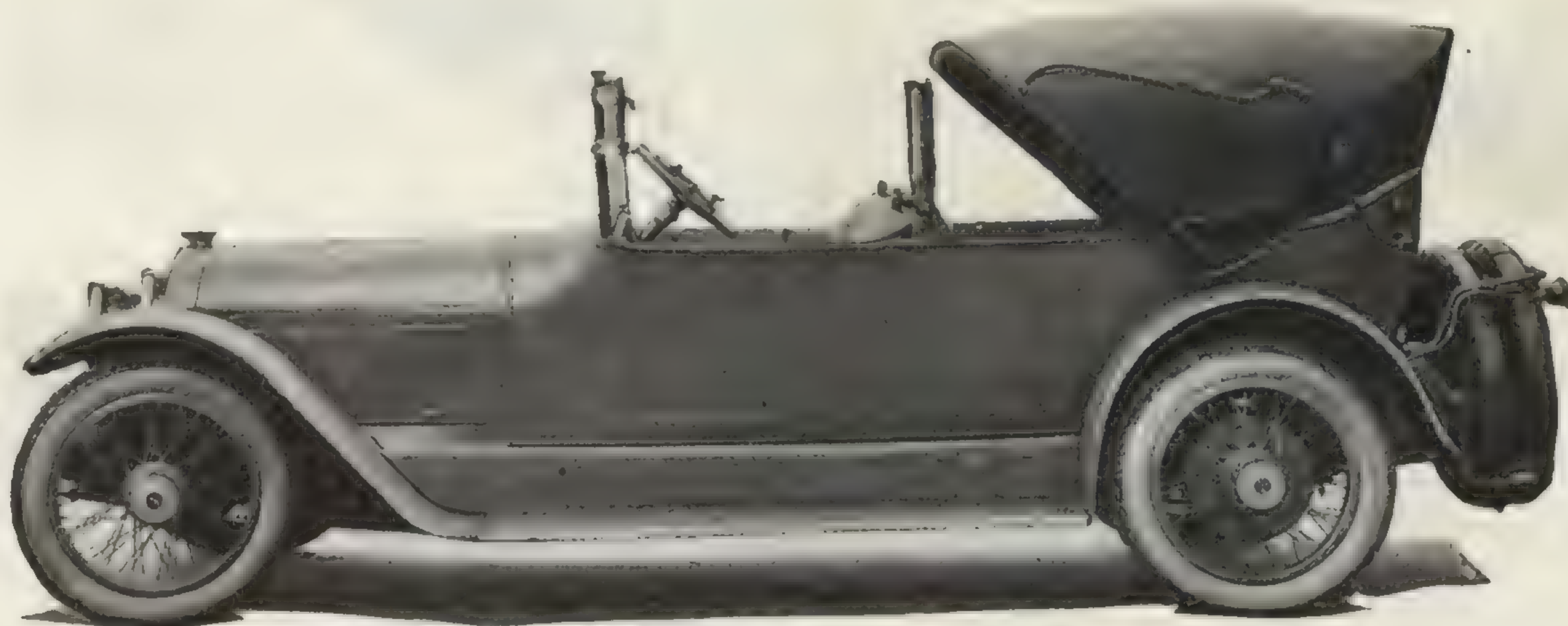
London
180 Regent St.



Madame Georges Ménier turns a cold shoulder on the very short skirt in her gown of blue and mauve lamé, green girdled



Madame de Limantour lends originality to the familiar black satin and black Chantilly frock by designs in blue sequins



Victoria with double Windshield

Owned by Mrs. John Aspegren of New York



Custom Department

THE LOCOMOBILE COMPANY OF AMERICA

Makers of Fine Motor Cars

Chauffeurs' Outfits

Special Now

AT **\$67.50**

*Suit, Overcoat
and Cap to
match*

Of fine, dark gray, all-wool whipcord. Their finished smartness, fit, dependability, quality, and value will please you immensely. The outfit may be had complete at \$67.50, or in part as follows:

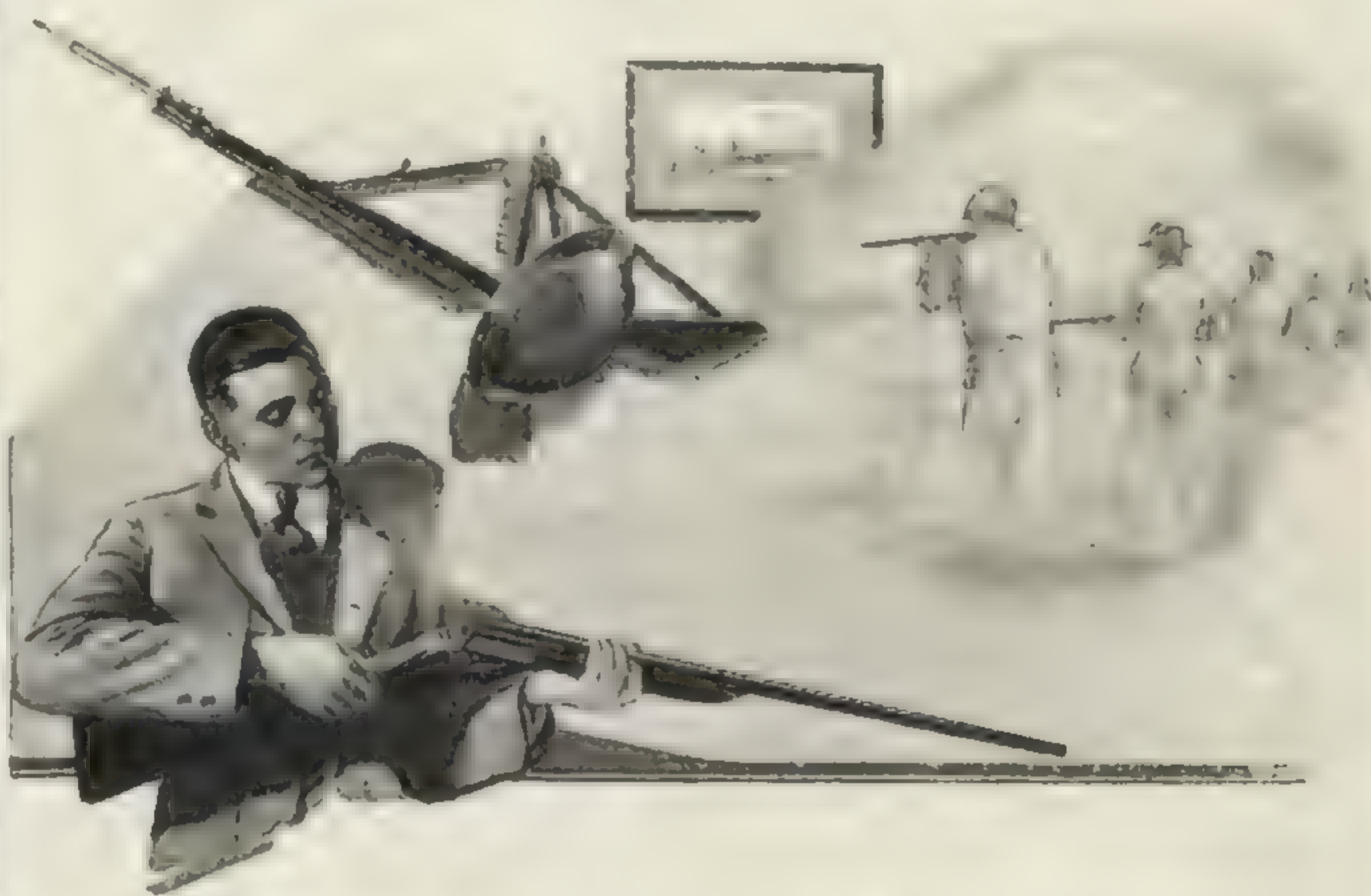
Suit \$29.50
Coat \$35.00
Cap \$3.00

New Chauffeurs' Apparel Catalogue Mailed on Request

Brill Brothers

BROADWAY AT 49th STREET

DU PONT AMERICAN INDUSTRIES



Home—2,000,000 Marksmen!

Look to your laurels Brother Trapshooter. Two million gun-wise soldiers, justly proud of their gunskill, are now coming back to prove their prowess.

TRAPSHOOTING

will soon be in full blast and greater than ever. The soldier knows. He "loves" a gun. The call of the big outdoors, the call of the traps, rings like music in his ears.

Gun clubs in almost every city of this country will be the headquarters for this war's veterans.

Better improve your own skill now. Be ready to compete at the traps with the man who has worn the khaki.

Just-out-of-the-service-men and men and women in every walk of life, keep up your shooting. If there is no gun club in your town, start one. We'll tell you how: Write:

Sporting Powder Division

E. I. DU PONT DE NEMOURS & COMPANY
ESTABLISHED 1802 WILMINGTON, DEL.

DU PONT



Beauty has been the delight and torment of the world ever since it began. The philosophers have felt its influence so sensibly that almost every one of them has left some saying or other which intimates that he knew too well the power of it—Steele.

NOWADAYS a good powder is considered a toilet necessity and the clever woman has learned that a discreet use of tints will do wonders to enhance the appearance and emphasize one's best features.

But to avoid an effect of artificiality, there must be the foundation of a good, clear skin. Moreover, one must look fresh, not fagged and worn. "Frown lines" and sagging muscles are fatal to charm and cannot be hidden by cosmetics.

To re-make the skin and give contours the firm roundness of youth, you should avail yourself of Elizabeth Arden's expert help. She can tell you how to rid yourself of repellent coarse pores and blackheads; or, if your skin is dry and rough, she will suggest a different treatment. You can see an improvement in an amazingly short time. Equally effective are the Arden Muscle-Strapping methods in eliminating wrinkles and rebuilding flaccid muscles.

Go about this business of transforming your appearance in a systematic way. Write Elizabeth Arden today describing the condition of your skin and contours and she will outline a course for you to follow. If you really desire to "do your best by yourself," the very thorough Arden Home Course will prove of inestimable benefit. A booklet telling about it will be sent on request.

The Arden Venetian Preparations

INDISPUTABLY the most successful authority on beauty in the world, Elizabeth Arden's Venetian Preparations are the basis of her achievement and are as perfect as science, experience and material resources can make them. Highly specialized, they include everything required to overcome unsightly conditions as well as many toilet accessories to supply attractions Nature has withheld. A number are briefly described, but for a complete list, ask for booklet about the Venetian Preparations.

VENETIAN CLEANSING CREAM—Used before any complexion treatment, this frees the pores of all foreign matter and leaves the skin soft and receptive. It liquefies immediately, therefore does not stretch the skin or clog the pores. \$1, \$2, and \$3.

VENETIAN ARDENA SKIN TONIC should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. \$1.75, \$3.25.

VENETIAN SPECIAL ASTRINGENT—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. \$3.50.

VENETIAN MUSCLE OIL—Nothing is so effective for banishing lines and wrinkles as this splendid muscle strengthener. It nourishes and revitalizes sagging tissues and makes the flesh firm and smooth. \$1, \$2.25, \$4.

VENETIAN ORANGE SKIN FOOD—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. \$1.75, \$2.75, \$3.75.

VENETIAN PORE CREAM—An infallible remedy for enlarged pores and blackheads. Restores smoothness and delicateness of texture to the coarsest skin. \$1.

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WHAT THEY READ

IN FLANDERS FIELDS AND OTHER POEMS, by LIEUTENANT-COLONEL JOHN McCRAE, M.D., with AN ESSAY ON CHARACTER, by SIR ANDREW MACPHAIL, gathers together a select few of the poems of this author of one of the most famous of war-songs, and presents them together with a sympathetic and very interesting account of the author's life, written by a friend of many years, and some letters written to his mother from the front. Sir Andrew Macphail was long editor of the "University Magazine," published in Montreal (originally at McGill University), and in this magazine John McCrae's poems were published for many years before "In Flanders Fields," or the war which brought it forth, were dreamed of. To the rare perfection of this author's verse the editor bears witness, and he calls attention to the unusual verse form of "In Flanders Fields," a form which the author had made so completely his own that his biographer recognized at once the authorship of the poem when it was published anonymously in "Punch" in 1915. An earlier example of this verse form, and a rarely lovely one, is included in this volume:

The Night Cometh

Cometh the night. The wind falls low,
The trees swing slowly to and fro:
Around the church the headstones grey
Cluster, like children strayed away
But found again and sheltered so.

No chiding look doth she bestow:
If she is glad, they cannot know;
If ill or well they spend their day,
Cometh the night.

Singing or sad, intent they go;
They do not see the shadows grow;
"There yet is time," they lightly say,
"Before our work 'aside we lay';
Their task is but half done, and lo!
Cometh the night.

It is interesting to know that the poem which has become so widely and stirringly known throughout the world, was actually written in the white heat of battle. For Dr. McCrae, who was a noted Canadian physician, joined the Canadian Army, although over forty when the war began, and was at the front in the second battle of Ypres, where he wrote the poem in the inter-

vals between caring for the wounded. After the weeks of that magnificent struggle was over, he was placed in charge of medicine, with the rank of Lieutenant-Colonel, at No. 3 General Hospital at Boulogne, where he died of pneumonia about a year ago, one of the many makers of beauty whom the world has lost by the war.

Yet he himself was not of those who would have counted the cost of his sacrifice. "I do not go to it very lightly," he wrote as he sailed for England, "but I think it is up to me," thus voicing simply the feeling which is the theme of one of his own perfect bits of verse.

Disarmament

One spake amid the nations, "Let us cease
From darkening with strife the fair
World's light,
We who are great in war be great in peace.
No longer let us plead the cause by might."

But from a million British graves took birth
A silent voice—the million spake as one—
"If ye have righted all the wrongs of earth
Lay by the sword! Its work and ours is done."

(New York and London: G. P. Putnam's Sons; 1.50 net.)

THE BOOK OF THE HOME GARDEN, by EDITH LORING FULLERTON, places the lore of an American garden expert very much at the service of the amateur gardener. Though written especially for young people, the book is filled to its covers with garden wisdom of practical use to the amateur of any age, and, because of its purpose, this wisdom is set forth in the simplest of untechnical language which all who garden may read, and with profit.

The book begins in practical fashion with that subject which war has rendered so universally interesting, the vegetable-garden. As many of us are children in the measure of our knowledge of this subject, it is pleasant to find that this book begins at the be-

(Continued on page 110)

WHITE SHOES



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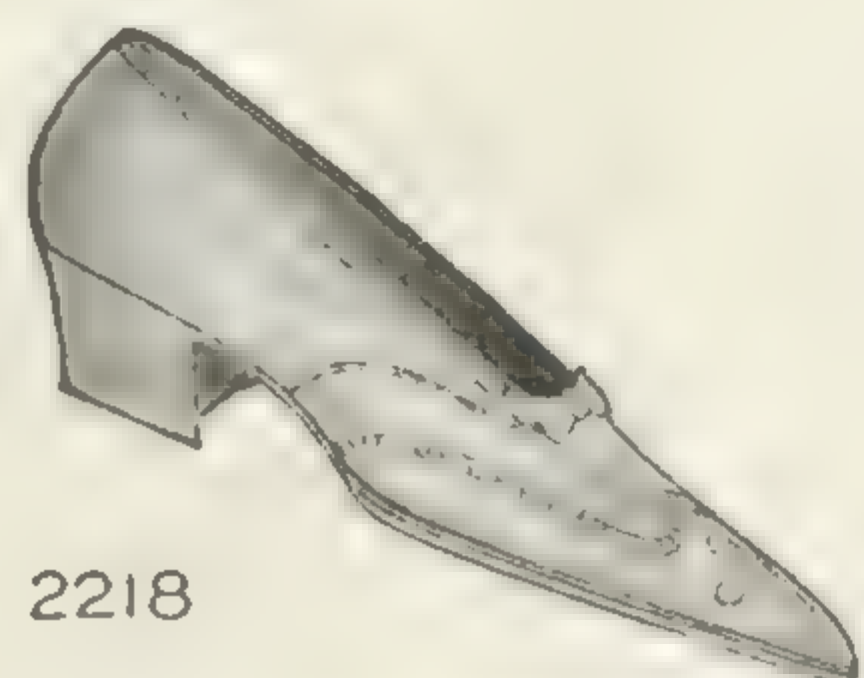


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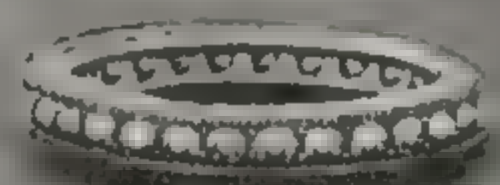
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WHAT THEY READ

(Continued from page 108)



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ginning of a perfect garden and proceeds step by step through all phases of its making. Soils come first, for on the soil depends the garden one may build. Next follows the planning of the garden, and then that joyous period in which one pores over those catalogues richly illustrated with fruits and flowers such as never were on any sea or land save the seed-grower's, and selects the seeds. Garden-tools—and who had realized that they now make garden-tools for women?—lead naturally to garden making, and after that come the first great trials of the gardener, bugs and blights. Such mysteries as fertilizing, cultivating, and irrigation are next reduced to simple fact, and at last one comes to the happy days when "How to Pick Vegetables" is in order.

With that, we are done with practicality and may turn to æsthetics in the flower-garden. A long chapter is devoted to the simple annual flowers, such as grow readily without great care, and detailed advice is given as to their selection, planting and "thinning out." Summer bulbs and plants, the friends in need of those who do their spring gardening late, receive due attention, and then we come to the hardy flowers, those tried friends that live in the ground from year to year and come back perennially with their bright gladness.

The picking and arranging of flowers, as well as their growing, is discussed in this very complete garden handbook, and there is a valuable chapter on flower and vegetables yields for those who love the dangerous pastime of "counting chickens before they are hatched." A chapter on small fruits ends this well-planned garden lesson.

It is the small garden which the author has had in mind, the garden which women and children may work with but little assistance from stronger hands, and by that fact it fills a need not met by more comprehensive works. The book is well printed and pleasantly, as well as instructively, illustrated. (New

York and London: D. Appleton and Company; \$2.50 net.)

THE TIN SOLDIER, by TEMPLE BAILEY, adds something genuinely new to our collection of war novels. The tragedy of the man who goes and the woman who fights her own terror and bravely urges him on, we have read and read again. "The Tin Soldier" is the tragedy of the man who stays at home and of the girl who helps him to stay until the time comes when, by assuming his responsibilities, she can help him to go.

Jean, the impetuous, imaginative daughter of the famous nerve specialist, Bruce McKenzie, Jean of the unspoiled enthusiasm which "calls everything wonderful, from a sunset to a chocolate soda," is a figure of rare charm, and her romance is an exquisite thing of youth and rosebuds which proves itself strong enough to meet sorrow and conquer it. Hilda, the doctor's nurse, all sophistication and disillusion, appealing to the less noble side of Dr. McKenzie as his daughter appeals to the finer, is an admirable foil for the unspoiled freshness of the girl, and Derry is all that a youthful lover should be. Derry's tragedy is that of the fiery Tin Soldier of Hans Andersen, who chafes at the restraint of his sheltered life on the shelf while his heart burns to be off to the war, and it is Jean's devotion which saves him from the tragic fate of the little Tin Soldier.

Washington in war time and a glimpse of war workers in France add colour to the book, and secondary characters of individuality and interest afford a background to the swiftly moving story. A pleasant story of youth and love and courage and the idealism makes life worth living, is this, and for such stories there is always a welcome. It is to be regretted that the very poor illustrations give a wholly unfair impression of the book, which is well written. (Philadelphia: The Penn Publishing Company; \$1.50 net.)

THE REAWAKENED LIFE OF PARIS

(Continued from page 106)

very rarely in the life a real woman must lead, will time be granted to count the steps thus, to hold the little finger in just such a position and no other, to look at one certain point and no other; yet all these things make a vast difference in the effect of the model.

Flowers in bouquets or garlands appear on many of the hats and are often in natural colours, just as we have long known them. Often, also, they are made of sombre fabrics in two tones and are sewn like an appliqué on the brim or the crown.

Madame de Mier, very young and very pretty, was, if possible, prettier than ever under an immense violet capeline trimmed at the front with a huge bouquet of violets. Mlle. Sorel, who likes hats of light colour to accompany her afternoon gowns (which are usually black) has been wearing of late a low and rather large capeline of gold straw draped with a crêpe de chine scarf of the same colour with a border of fringe.

The Duchess of Sforza sometimes floats through the waltz in a black satin gown, the tulle skirt of which is crossed

by three bands of uncurled black ostrich swaying gracefully with the movement of her body. It is a charming gown, simple in effect and completed by the most engaging of hats, a Directoire model which emphasizes the widening of the brim at the front by two long horizontal sprays of black paradise standing out at the right. This is the only trimming on the hat, but it is a trimming quite different from any other, and its originality reminds us that it was the beautiful Duchess of Sforza who had the eyes of her fox furs of inset cabuchon sapphires.

That, clearly, could never become a mode. And that is the distinction which I would make. The examples of it are many; one needs only to look for them, and doubtless many will come to mind as I write of the things which are happening in that Paris which has come to life again with the end of the war. Meanwhile, it is worth while to consider the truth of that maxim of Madame de Gerardin. "The woman of distinction does not follow the mode, she flees from it."

J. R. F.



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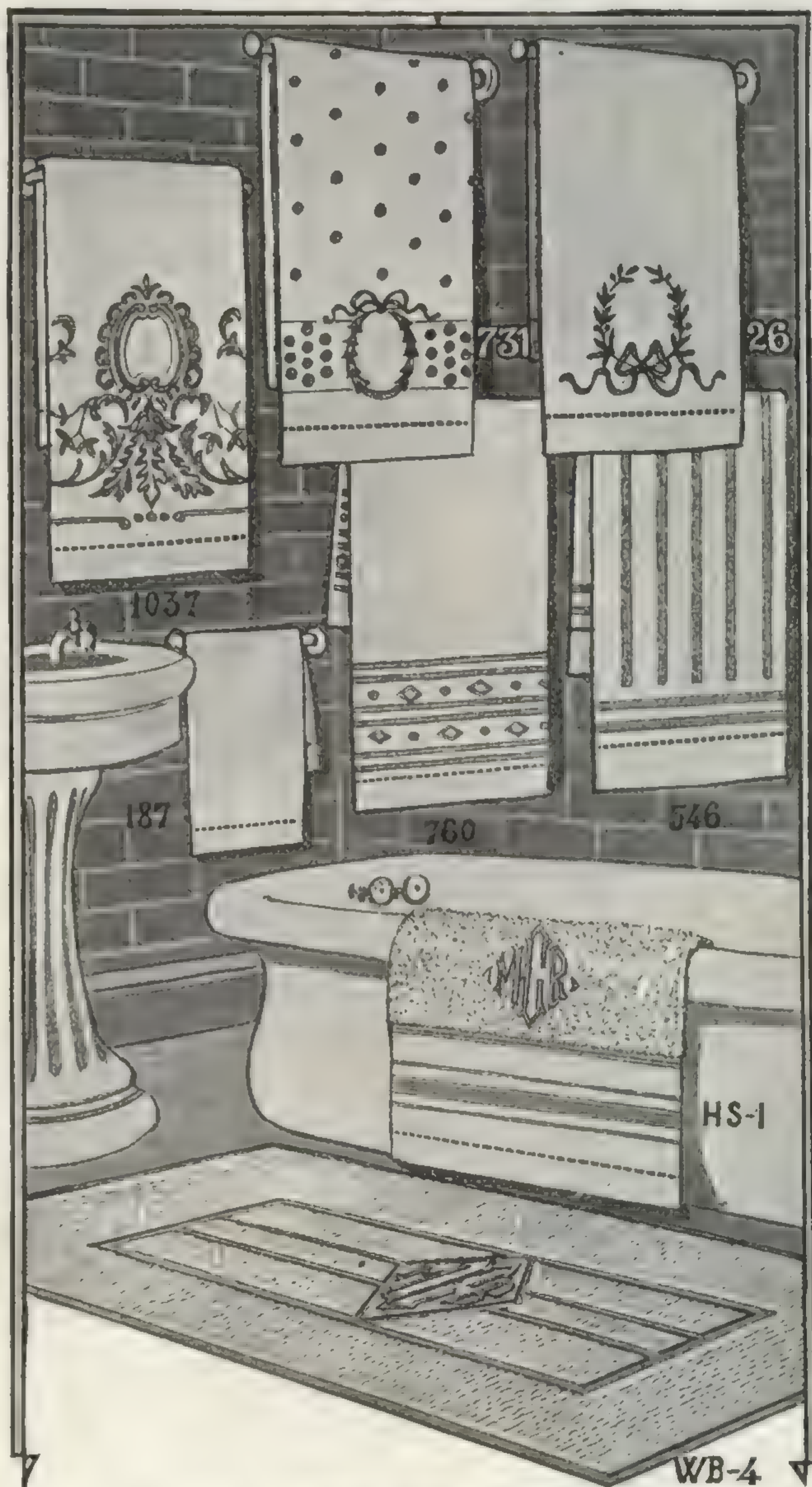


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PARIS PUTS THE WAR OUT OF MIND

(Continued from page 52)

tion in cut is the suggestion of panniers shown in the frock of ivory coloured tussor sketched at the lower left on page 49. Another gown at Chéruit's showed the pannier idea, having on each side a line of the same shirring as that shown in the sketch; this pulls up an overdress with small panniers.

No one who has compared the various collections of the big houses, however, complains of lack of variety. At Lanvin's, besides many novelties of detail, there is the new line, bloused in the back and tight at the front. Worn by Lanvin's dainty mannequins, this fashion is attractive; it is shown in a typical way in a young girl's frock of almond green satin. The details of shirring and embroidery are carried out with needlework exquisite enough to rival that seen on those eighteenth-century gowns which care has preserved for us in the museum. This frock is intended for an eighteen-year-old girl and is shown at the right on page 52 with its companion, an engaging arrangement of gold and green shot faille with an overdress of white net embroidered in a Chinese motif. With her white chip bonnet trimmed with dark blue ribbon to match her belt, she looks like an illustration for "Pride and Prejudice."

The third frock on page 52 shows the mode as it is suggested by Lanvin for a ten or twelve-year-old girl. The frock is of a sort of Georgette crêpe, called "Turco," which is a specialty of this house. It is embroidered in a Japanese fashion with blue roses and their leaves, and the faille ribbon to match is tied negligently about the unconfined waist. The hat is a big eighteenth-century capeline of leghorn, bound about the crown with a blue satin ribbon and trimmed with a group of appliqué roses in pink and a blue matching the embroidery of the frock.

CALLOT AND FULNESS

The Callot gowns show an interesting tendency to fulness. This tendency was first shown by Callot last autumn, and in November and December, 1918, Vogue published models showing these circular cut frocks, hung from the shoulders. The same idea is repeated in the black net gown sketched at the top of page 51 and worn by Florence Walton at one of the many soirées at which she is dancing with Maurice, who is still in his ambulance uniform. Over a short narrow underdress of satin is hung this circular gown of net, swinging out with the movement of the dance in a manner to make one forget the attraction of the narrow silhouette. Also notable for fulness is the frock of brown tulle and taffeta, named for Miss Walton, which is sketched at the upper left on the same page. In a season in which sleeves for evening frocks are conspicuous by their absence, it is amusing to see these elbow sleeves in a gown which New York would probably consider more appropriate for afternoon wear. The pinked taffeta ruchings are another amusing detail borrowed from an earlier cen-

tury. The Callot frock sketched at the lower left on the same page, shows another use of the long fringes with which Paris is garnishing everything this spring. And the fourth Callot model, sketched at the lower right on page 51, is the one which Florence Walton wore for the reception at the Salle Hôche.

When the American woman once more begins to come to Paris to buy clothes and collaborate with her dressmaker over the making of them, it will be interesting to watch her reaction to the French idea of the silhouette. Since the war, New York has not seen many French clothes as actually worn by the French *mondaine*, but has had an opportunity to see them only as presented on manikins at the New York houses. The same system of developing a mode exists in America as in Paris. A novelty is launched, at the theatre, the races, the openings of the big houses, or wherever it may be. Then comes the adaptation of the novelty to the individual needs of the smart woman, by means of consultation and collaboration between herself and her dressmaker.

REUNITING NEW YORK AND PARIS

Before the war, well-dressed American women came to Paris for this collaboration with the great houses, and a subtle interpretation of the mode to suit the American type was the result. This has, of necessity, been missing since the war, when the only smart American women that Paris has seen have been in uniform. The consequence is that the American woman has made this adaptation of the mode for her simplified war-time wardrobe alone, or in cooperation with a New York dressmaker, and a different version of the silhouette has been developed. There is no denying that the French type and the American type are widely divergent. The typical Parisienne is of almost less than medium height according to American standards; she may be slender, but she is always rounded. Her head gives the effect of being much larger than the American head, as the face is larger, with marked features, and is seen to greatest advantage in profile. One sees more good profiles in a day in Paris than in a month in America. The clever dressmaker knew that once his modes were adapted to the American woman, she would wear them in a fashion to bring him credit, and it is for that reason that he is anxiously awaiting for the ban on travel to be lifted. As the difficulties of food, manufacturing, and transportation decrease, this *rapport* between New York and Paris will undoubtedly be reestablished. For the present, it takes not a little time to accustom the eye to the Paris silhouette; when worn by a woman of distinction the effect is as excellent as one can imagine, but otherwise, according to the New York idea, it is perilously "Broadway." But this only proves once more the truth of the saying that the manner of wearing a mode is more important than the mode itself.

M. H.





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(Continued from page 63)



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other because they have been brought up to worship ideals that are anti-thetically different. What the stricken world now needs is the balsam of a better understanding; but ours is the better understanding, and this should be imposed—by kindly insistence, if necessary—upon the newest generation that has issued from the loins of the Barbarians of the North.

"A BURGOMASTER OF BELGIUM"

LIFE in the little town of Stilemonde, in Belgium, had always passed very peacefully until the Germans came. The Burgomaster was a gentle soul, friendly, happy, well to do, and devoted to the raising of many rare and lovely kinds of fruits and flowers in his hothouses and gardens. He knew and liked everybody in the town, and all the citizens adored him. He was so catholic in his humanity that he even liked the Germans, not suspecting them to be different from other people,—in token whereof he had given his own daughter in marriage to a young German, Otto Hilmer, who had come to Stilemonde with the announced desire to study the cultivation of orchids. Some time in June, 1914, Otto Hilmer was suddenly called back to Germany on personal business of immediate importance, and said a quick farewell to his young wife—the Burgomaster's daughter—although she knew already that she was destined to become a mother.

On a quiet morning in August, 1914, we meet the Burgomaster in the living-room of his well-appointed and hospitable house. His thoughts are devoted to his grapes, his roses, and his orchids; and his main immediate concern is to combat a blight that has attacked them. A sorely wounded Belgian soldier suddenly appears. He is running away from the advancing German armies and endeavouring to rejoin his own regiment before he dies. This wounded soldier brings tidings of the German atrocities committed at Aerschot, at Dinant, and at many other towns. These tidings the Burgomaster naturally refuses to believe, on the ground that human beings could not possibly be guilty of such uncivilized behaviour; and though the wounded soldier reports facts and dates and names and numbers—precisely as they are now recorded, for the reading of all future generations, in the Belgian White Book—the Burgomaster remains incredulous. (So, for a long time, the whole non-German world remained incredulous, until the Bryce Report was published.)

The soldier says that the Burgomaster will soon be able to judge for himself, since a detachment of the 62nd German infantry is marching on the town, with Herr Ober-Lieutenant Otto Hilmer among its complement of officers. "Why, then," replies the Burgomaster, "everything will be all right, for Otto will look after us. . . ." Yet, as custodian of the town, he is careful to order all firearms of every kind to be delivered immediately to the town hall and to be locked up in a strong room whose only key is carried by his faithful secretary.

The German detachment soon arrives. It is commanded by Major the Baron von Rochow, who is attended by two Ober-Lieutenants, Herr Karl von Shaunberg and the Burgomaster's own son-in-law, Herr Otto Hilmer. The Major is a busy man and is admirably business-like. In a few brief words, he states that he and his officers will quarter themselves in the best rooms of the house, orders the Burgomaster to advance his luncheon-time by half an hour, imposes a war-levy on the town,

and informs the Burgomaster that he will be held as a hostage against the possible outbreak of any disorder among the citizens. All this is in accordance with military custom; and, from the logical point of view, the Major is more to be applauded for his practical succinctness than to be condemned for his failure to employ the circumlocutions of ordinary courtesy.

The German soldiers behave pretty well in the house of their temporary host. One private somewhat rudely hangs a military proclamation on the Burgomaster's crucifix, another private loots the wine-cellar and appropriates his favourite pipe and another private, in a playful moment, cuffs the Burgomaster's private secretary roughly in the face; but these three are ignorant underlings, and propagandists who deny the world dichotomy that Maeterlinck insists upon might still argue that American or French or British privates would do the same things in a similar situation. (So they did argue, for four years, until the French, American, and British armies assumed their watch upon the Rhine and taught the Germans of Mainz, Coblenz, and Cologne how civilized victors may behave.)

Everything goes well enough until the Herr Ober-Lieutenant Karl von Shaunberg wanders out into the Burgomaster's garden and is suddenly shot and killed by some unknown assailant. An immediate autopsy shows that the fatal wound was inflicted by a military rifle: the only military rifles in Stilemonde are German rifles: Herr von Shaunberg was known to be detested by his own men, because of his innate brutality; and the inference is that one of his own men has murdered him. But this inference is at once dismissed by the commanding Major, the Baron von Rochow. The Major reasons thus, with logic that is irrefragable (not even Kant of Königsberg could find a flaw in the syllogism):—1st Premise, the German army is the best trained and most thoroughly disciplined in the world; 2nd Premise, in the best trained and most thoroughly disciplined army in the world, all soldiers are forbidden to shoot their officers; Conclusion, therefore, the Herr Ober-Lieutenant Karl von Shaunberg was not shot by a soldier of the German army.

The Major is merciful but just. He admits that, according to the German military regulations, he might order the whole town to be burned and pillaged and all the women and children to be massacred; but, being merciful by nature, he would rather not do that. Instead, he will content himself with a single victim, who is ordered to be executed at 7 P. M. precisely. That is only just. Being a good fellow—as we say in our part of the world—the Major would prefer to execute the actual assailant; but the Major is a busy man, he has no time to waste, and if the actual assailant is not produced before 7 P. M., the Burgomaster, who is held as hostage, must obviously be executed in his stead. Once more, the pattern of this German logic must be admired.

The Burgomaster's head-gardener, Claus, is arrested and examined, because he happened to be pruning roses near the spot where the Ober-Lieutenant was killed, at the moment when the fatal shot was fired. Claus is obviously innocent; but he is a superannuated man and therefore, according to the most disinterested logic, comparatively worthless to the world. Otto Hilmer—a young German of the finest type—desiring to stretch a point to save his father-in-law from a penalty unmerited, advises the Burgomaster to fasten the assassination upon Claus and to allow this toothless and decrepit servitor to be comfort-

(Continued on page 116)



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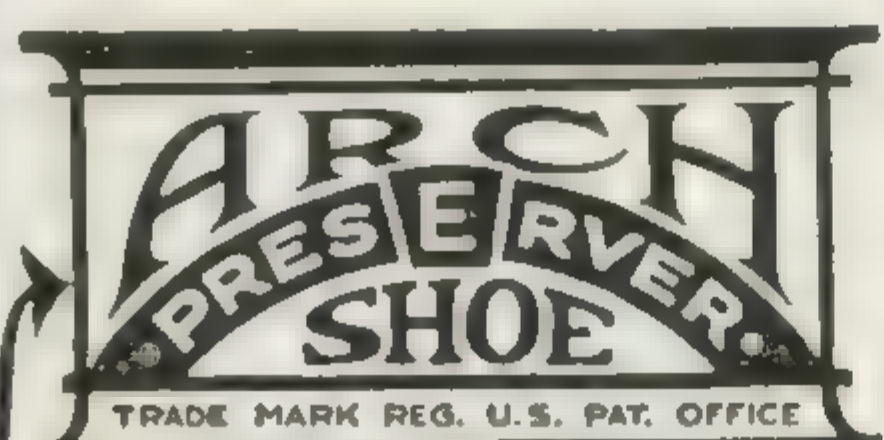
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SEEN on the STAGE

(Continued from page 114)

ably shot at 7 P. M. When the Burgomaster replies that this procedure is impossible because old Claus is innocent, Otto Hilmer rejoins that the Burgomaster is also innocent and that, since the Burgomaster's life is obviously more important than that of the gardener, it is the logical duty of the Burgomaster to save his own skin by consigning his unfortunate adherent to the firing-squad. The German Major has been very mildly just: he has demanded no more than a single victim: obviously, under the circumstances, the only reasonable thing to do is to offer as a victim a worthless senile who, in any case, would be called away by death, in accordance with the ordinary course of nature, within the compass of a year or two.

The Burgomaster repeats that this procedure is impossible. His son-in-law, who is trying very hard to combat the apparently absurd illogicality of the respected relative by marriage whose life he is endeavouring to save, finally throws up the argument by saying, "I can not understand your behaviour!" To this the Burgomaster of Belgium answers, with serene simplicity, "It's only the way in which all decent people behave. . . ."

Many citizens of Stilemonde implore the privilege of dying in the Burgomaster's place; but these requests are waved away by the large man whose imagination will permit him to sacrifice his post of martyrdom only in favour of the actual culprit. If any innocent person must be executed, he should be the one, because he is the most powerful among them and might most easily escape. (This syllogism is not strictly logical: and flaws might be found in it by many German philosophers less illustrious than Kant.)

The plot is complicated when Otto Hilmer—who is basically what we call, in our part of the world, a fine fellow—is ordered to command the firing party that has been detailed to shoot to death his innocent father-in-law. Otto begs the Burgomaster, once again, to relieve the situation by furnishing some other victim from the many that have volunteered for martyrdom. But the Belgian Burgomaster, being civilized, can not see why he should save himself by consigning some other innocent fellow-citizen to death. At this point in the plot, a clear and terrible dichotomy is shown between the German mind, which always reasons logically, and the non-German mind, which is accustomed to permit exceptions to the logic of self-interest.

At the end of the piece, the Burgomaster of Belgium is shot to death—because of his own foolishness, as regarded from the German point of view. At the last moment the Major relents and speaks the fatal order to the riflemen himself, instead of delegating this duty to the Herr Ober-Lieutenant Otto Hilmer. This act of mercy is scarcely harmonious with the issued dictates of the German military regulations; but the Baron von Rochow is singularly merciful by nature, although of course unscrupulously just. Otto—a very likable young fellow—returns to his wife with hands technically clean of the murder of her father. Quite illogically, she repulses him. "Won't you ever understand?" he implores; and this invitation to a reconciliation is more than a little pitiful. "No," she answers, with finality, "It is you—you—who can never understand" . . .

What is to be done to solve a clear dichotomy when neither party to the conflict can ever understand the other? . . . The answer is absolutely simple. That one of the two parties which is the more just (and therefore, in the long run, the more powerful) must put

the other party on probation, until the sands have run out from the turning of the vials of the wrath of the eternal gods. This is the message of the one and only war play that has been offered to the world by the laurelled dramatist of Belgium, Maurice Maeterlinck.

"39 EAST"

"39 EAST" is the name of a boarding-house; and the latest production of Rachel Crothers is a study of life as it is lived in a typical home for the homeless. Miss Crothers, who has long been known as one of our best playwrights, is endowed with many gifts: one of these is her meticulous ability for observation of the actual: and this is the sole gift that stood her in good stead when she dragged the present composition from her trunk—since the critic must assume, from internal evidence alone, that "39 East" was written several years ago.

Most theatregoers, at one time or another, have lived in a boarding-house; and it is mainly by virtue of its waving of the wand of reminiscence that "39 East" appeals to so large a section of the public. Everybody seated on the hither side of the footlights likes to be reminded that he knows what he knows; and the author's chronicle of life in a boarding-house is unimpeachable for careful verity.

Otherwise, the piece is of small account. It is feeble in story, faltering in plot, and defective in construction. Two young people meet and marry; and that is all there is to the story. It must be admitted that this narrative is not astonishingly novel. Between the first and third acts, which are set in the repressive sitting-room of 39 East, a more poetic act is interposed which is set in the idyllic atmosphere of Central Park. Somewhere in Central Park, the two young people meet by appointment and initiate their romance.

The play is badly constructed, because the only character who is assumed to interpose a barrier to the progress of this young romance is never permitted to appear upon the stage. An interesting *scène à faire* has, obviously, been avoided. In the third and final act, the heroine merely narrates to the hero a record of events off-stage by which he is assured that he may safely marry her "in the end of all."

This play, despite its obvious defects in invention and construction, succeeds primarily because of its irresistible appeal to the faculty of reminiscence in the audience and secondarily because of the verisimilitude with which it is acted and presented. The author should feel deeply indebted to Constance Binney and to Henry Hull, the two young people who play the leading parts, and to several other actors who are both well cast and well rehearsed. "39 East" is one of those plays that would have to be acted very well or else not acted at all. It is scarcely sturdy enough to stand by itself; yet, as presented, it appears to be popular and may be said to deserve its popularity.

"SHAKUNTALA"

PERHAPS the tritest of all axioms is that which tells us that this is only a small world after all; yet it is almost uncanny to note the similarity of sentiment and setting between the love scene in Central Park, in "39 East," and the love scene in the forest, in "Shakuntala," a drama written half the world away and fifteen hundred years ago. The Hindus, long before we knew them, were people like ourselves. Humanity appears to be the same the wide world over,—except between the

(Continued on page 118)



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SEEN on the STAGE

(Continued from page 116)

Rhine and the Vistula. (Maurice Maeterlinck implores us to remember this exception; and doubtless ancient Kalidasa would agree with him, since he also dealt with people who threw reason to winds at any waving of the wand of the ideal.)

"Shakuntala" has lately been produced for a series of special matinées at the Greenwich Village Theatre. The programme informs us that "of all the Hindu dramatists and poets the most celebrated is Kalidasa, the author of this play. He lived in the fifth century; but was unknown to the occidental world until a little over a hundred years ago, when Sir William Jones, the eminent English Orientalist, discovered the Sanskrit drama." The version employed at the Greenwich Village Theatre was cut, adapted, and arranged by Charles Henry Meltzer from the English translation of Sir Monier Monier-Williams. Incidental music was composed by W. Franke Harling; and the costumes and settings were designed by Livingston Platt.

This ancient Hindu drama tells a very simple tale of love. A great king, hunting in a forest, meets and loves a simple maiden of the woods, the foster-daughter of a holy hermit. They plight their troth and marry. Then a curse is visited upon them; and, when the king returns to his palace, a veil envelopes his memory and he forgets the maiden that he wooed and won among the trees. After seven months of loneliness, Shakuntala, who is soon to become the mother of the noble son for whom the king has longed, presents herself at the royal palace. The king fails to recognize her. Then a miracle occurs, and Shakuntala is wafted away by spirits to some high heaven. Thereupon there comes a rending of the veil which had obfuscated the memory of the king. He knows his loss, and fares forth through the universe, seeking Shakuntala. At last, in some high place above the clouds, he meets her once again. She comes to him all shining; and she is leading by the hand the little boy that is their son.

The method of the telling of this tale—according to our modern occidental notions—is more lyrical than dramatic. The narrative is replete with passages of very lovely poetry; but is singularly slow in movement and is not enlivened by any of those quick and hectic clashes of character on character which we have grown by custom to regard as necessary in the theatre. In technical method, "Shakuntala" seems immeasurably further away from our modern theatre than "The Trojan Women" of Euripides, which was written nearly a thousand years before the days of Kalidasa. We are nearer to the Greeks than to the Hindus. Yet the poetry of "Shakuntala" is comprehensible and moving to our modern minds; and there is something to stir imagination when hands are spontaneously clapped together in a theatre of New York to applaud the poetry of one who wrote in Sanskrit, a thousand and another half a thousand years ago. By gestures such as this, we are privileged to learn—as Dante phrased the matter—"how man makes himself eternal."

"Come l'uom s'eterna." . . . That is perhaps the greatest problem of our life. We are not sure of an immortal future, but we can assure ourselves of an immortal past. We are "the heirs of all the ages" and may master all the records of everything that has been thought and felt and said and done by our tremendous predecessors. And if we should succeed in passing on the torch, we too might be remembered sometime, like grains of star-dust that trace across the heavens the endless procession of the Milky Way. But

nothing lives but loveliness; and those of us who aspire to be remembered as long as Kalidasa, must manage somehow to say at least some single lovely little sentence before we lay aside our pens and are forgotten in our graves.

"A GOOD BAD WOMAN"

"A GOOD BAD WOMAN," by William Anthony McGuire, discusses dramatically an important theme that is usually avoided in public conversation. A young wife, who, for reasons that are not made sufficiently emphatic to become convincing to the audience, is afflicted with a horror of maternity, discovers that she is destined to become a mother. Accepting the advice of a wicked woman, she goes to a physician and requests him to relieve her of her pregnancy by performing an abortion. This physician pretends to accede to her request; but, in order to teach her a lesson, he arranges matters in such a way that she shall be forced to confess her action to her husband. After bringing matters, by this means, to a climax, the physician reveals the fact that he has done nothing to prevent the expected maternity of the misguided woman who, acting upon ill advice, had asked him to commit a crime.

This is a strong theme for a drama; but one wonders a little why it should be used as the basis of an exhibition that is offered to the public as a vehicle of entertainment. "A Good Bad Woman" is not, of course, an "immoral" composition; it is not even indecorous nor indiscreet; but it is scarcely entertaining, despite the crude dramatic power that it shows in several scenes.

The dramatic power of "A Good Bad Woman" is indisputable; but no less obvious are the crudities of the construction of the play and the inequalities of the writing. At times the text sounds insincere and bad; and at other times it sounds sincere and good; and the fluctuations between these two extremes appear to be as indefinable as the flopping of banners in a wayward breeze.

"A Good Bad Woman" is admirably acted by a cast that contains Robert Edeson, Margaret Illington, and Wilton Lackaye. The furniture and decorations, which were selected by Mrs. Richard Bennett and Mrs. Emmott Buel, are worthy of a word of commendation.

"COME-ON CHARLEY"

"COME-ON CHARLEY," by George V. Hobart, may not unfairly be described as a dramatized nightmare. In the prologue, a lawyer who is suffering from a headache takes an overdose of an opiate; and, until he recovers consciousness in the epilogue, the play deals entirely with the phantasmagoria of his dream. What he dreams is a farce that is a little more preposterous than those that are usually dreamt by Mr. Hobart himself, without the use of headache powders.

An uncle dies in China and leaves ten thousand dollars to his nephew, a shoe-clerk in Stamford. The lawyer hands this money to the shoe-clerk—but in order to stimulate the young man to industry, he hits upon the fabulous idea of telling him that his uncle has left him an additional million dollars on condition that he shall succeed within six months in turning the initial ten thousand into half a million. Charley Carter, the shoe salesman, then starts out to make money in that marvellous manner that is not uncustomary in American farces. A gang of crooks and swindlers try to get his ten thousand dollars away from him; but by clever strategy he swindles the swindlers and

(Continued on page 120)

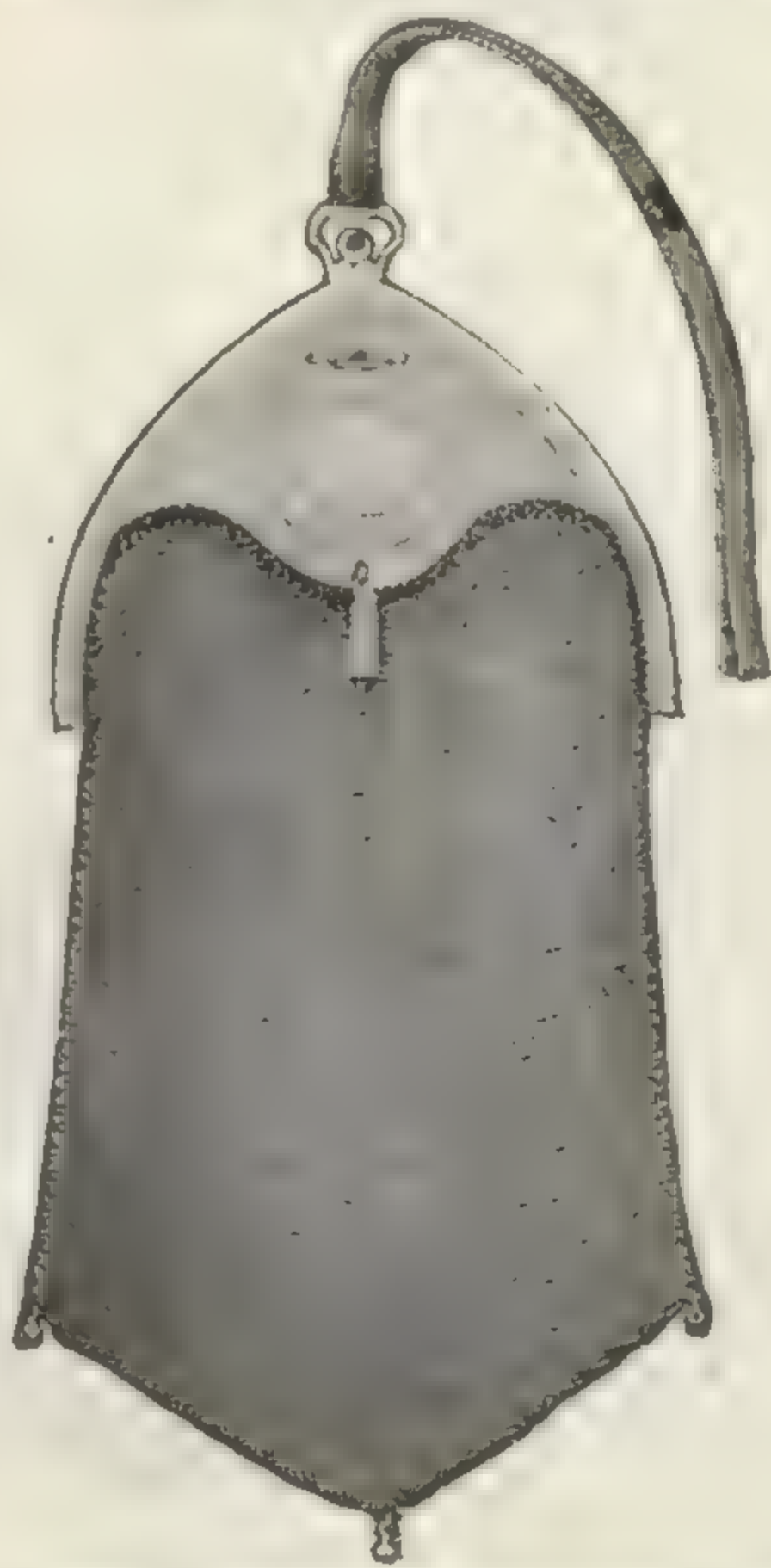


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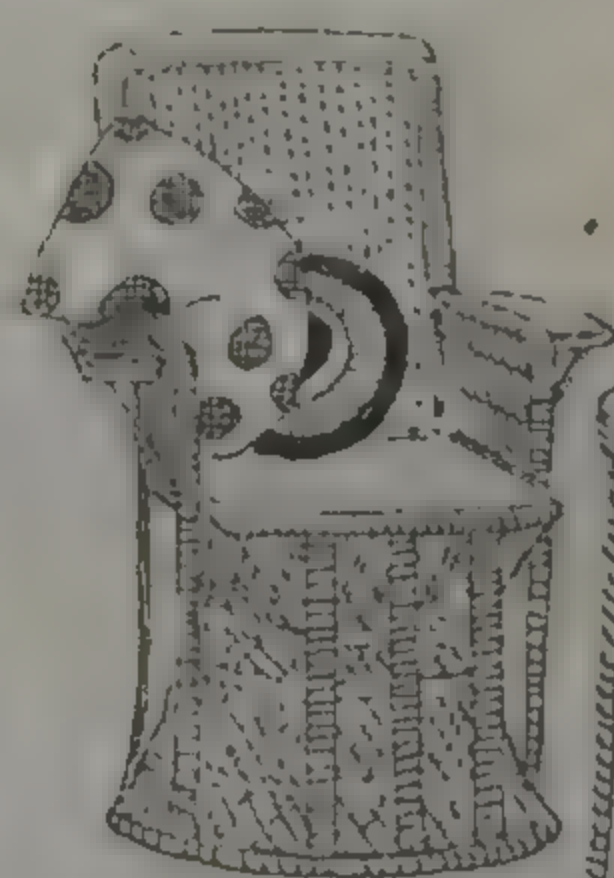
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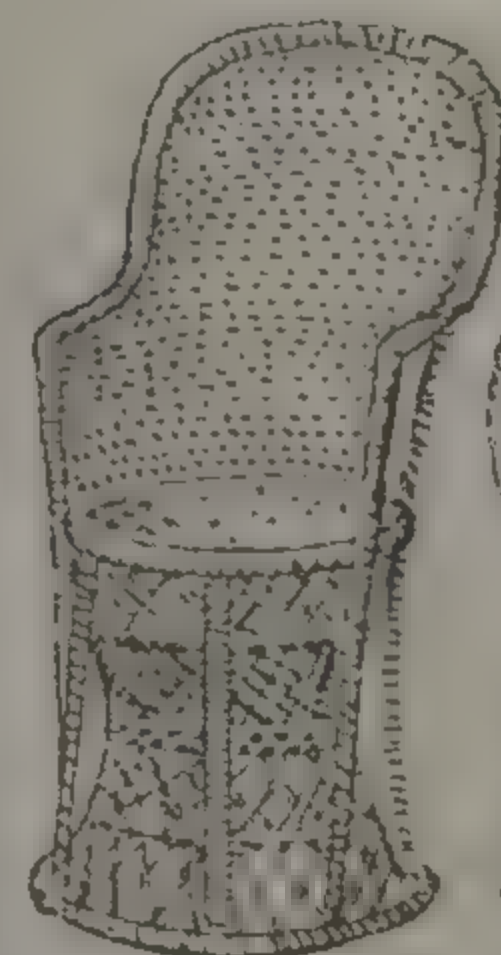
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SEEN on the STAGE

(Continued from page 118)

beats them at their own game. The farce is extravagant to the point of absurdity, but it is undeniably funny. The performance is noisy and somewhat vulgar, and most of the parts are persistently overacted; yet this method of presentation appears to please the audience. Mr. Hobart has written many farces, and shows an experienced talent for evoking the loud guffaw that speaks the vacant mind.

"PAPA"

"PAPA," by Zoë Akins, was published four or five years ago in the Modern Drama Series. This piece has waited long for presentation in New York; but, from the author's point of view, it was worth while to wait for so fine a production as has been accorded recently by F. C. Whitney at the Little Theatre. "Papa" is an airily satirical extravaganza—a very frothy bit of intelligently comic nonsense. There could be no reason for producing it at all unless it were produced superlatively; yet Mr. Whitney's production is worthy of being decorated with this ultimate badge of praise.

The scenery, designed by Norman-Bel Geddes, is superlatively lovely in line, in colour, and in lighting; and the pretty gowns that are worn by the pretty actresses melt beautifully into a concordant background. The stage-direction—for which Richard Ordynski was in the main responsible, although

his name does not appear upon the programme—is exemplary; and the casting of the characters is well-nigh perfect. The general performance is so fine that no left-handed compliment to the other members of the congregated cast is intended when the present commentator singles out a young girl named Violette Wilson for particular praise.

The play itself can not be summarized, because any summary of the deliciously absurd and delightfully inconsequential story would do injustice to the mood of calculated irresponsibility in which the text has been composed. The whole piece reveals that merry-minded sheer divorce from actuality which was celebrated by Charles Lamb in his famous essay on the artificial comedy of the eighteenth century. This mood of airy disassociation from the actual is very rare in the American theatre. "Papa" seems not to have been written by a citizen of St. Louis, but by some more sophisticated flaneur of the boulevards of Paris, like Sacha Guitry, for example. To an educated audience, it is quite delightfully absurd and offers an obvious easement of the mind from more serious preoccupations; but an average American audience might be inclined to dismiss this *jeu d'esprit* of Zoë Akins' as a composition quite incredible and merely silly. The piece may justly be defined as a record of the wild adventures of an intellect upon a spree. It is a particularly refreshing play.

WILSON HOUSE

(Continued from page 56)

The drawing-room was situated on the second floor, for Mme. Bishoffsheim, although she wished to entertain with distinction, as consideration for the future of her two sons demanded, wished to keep as her own apartments the main floor opening directly into the garden.

She had missed the green in her former residence on the Champs Élysées, and her eyes, which had given her great trouble, required the cool refreshing greenness of trees. Besides, she received only informally, and much of her time was spent in hunting. Her Master of the Hounds was the Count Bertrand de Valon, and the meet was at Versine, not far from Chantilly. Her early death, when she was but fifty-one, was unfortunately due to her love of sports, for it was the result of an accident met in the days when all the fashionable world was experimenting with the new sport of cycling.

A few months before this she had given a formal opening reception and concert in the drawing-room of her new home. This beautiful room was a reconstruction of a room in a Sicilian palace, the sculptures, ceiling, and painted walls of which had been brought bodily to France and set up at the expenditure of two years of labour. The Italian rococo style of this room is in decided contrast with the other rooms of the house, all of which are remarkable.

PRESIDENT WILSON'S STUDY

In President Wilson's study hangs a superb collection of paintings to afford recreation from the busy hours at the Peace Conference. The dining-room is

equally rich in a wonderful Goya and a portrait of a woman by one of the English masters.

Every morning, Madame Bishoffsheim used to go, as President Wilson now goes, for a morning walk, keeping thus her unusual grace and distinction. She kept, also, throughout many years, the same coiffure, for she realized how perfectly it suited her beauty. So she consented to yield to the mode only by raising or lowering the knot of her hair, keeping always the waving black masses that framed her beautiful face at either side. It was also her whim never to appear without gloves—soft suede gloves—which she removed only at the table, for she felt that her hands alone revealed traces of age.

THE TRADITIONS OF THE HOUSE

Madame Bishoffsheim's generosity was unostentatious and untiring, and her memory will remain always with the many who learned that her great beauty was perfected by a kind and gracious heart.

The present owner of this beautiful house is Madame Francis de Croissat, wife of the dramatist, and who was Mlle. de Cheigné before her marriage. She continues its fine tradition of beauty and graciousness, and she, also, cares little for fashionable life, preferring the pleasant companionship of a narrower circle of intimate friends.

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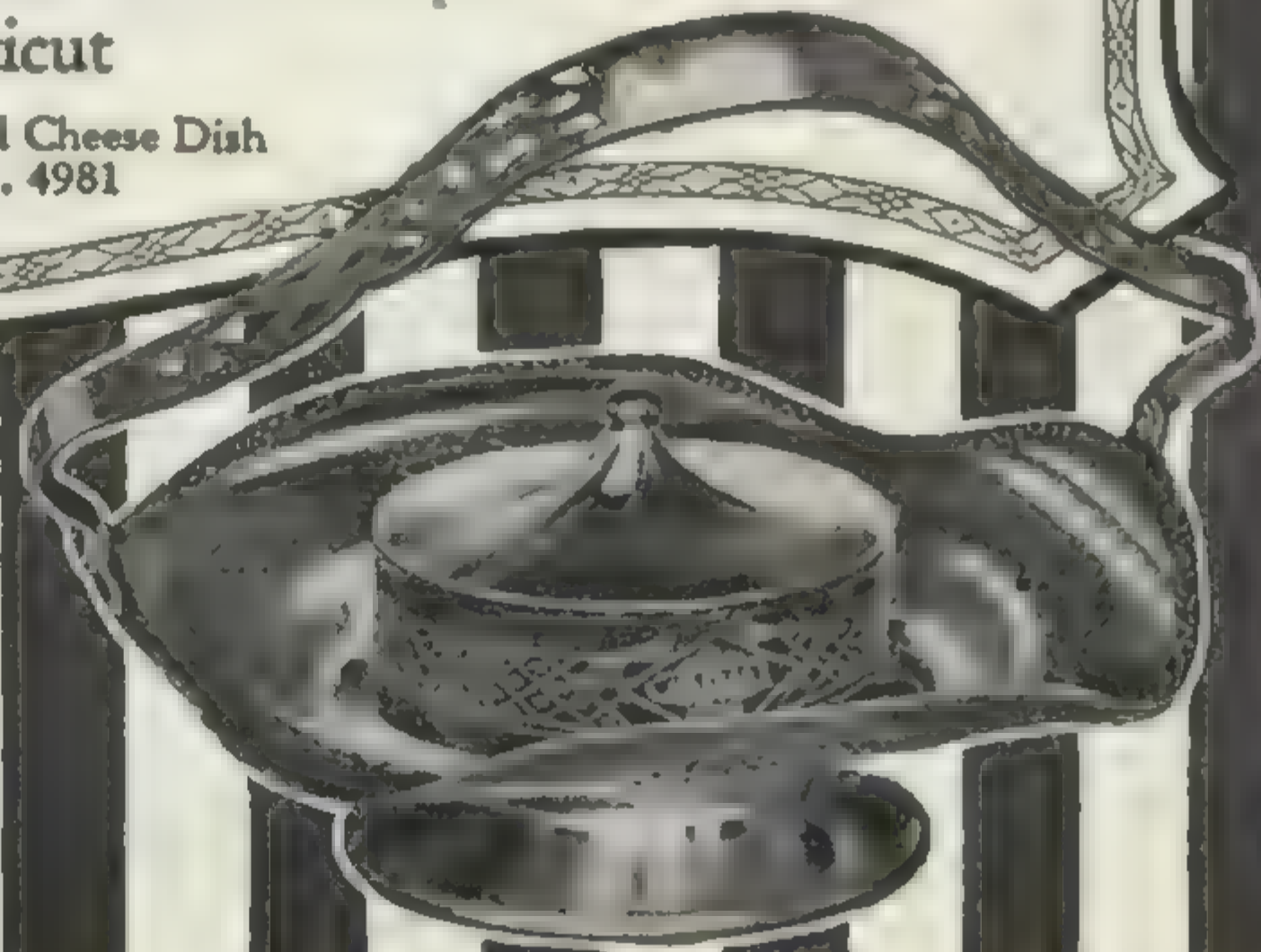
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TWO LITTLE COTTAGES

(Continued from page 67)

tains are of coarse white linen with bands of a coarse dark green braid and fringe shot with yellow and terra-cotta. Metal tie-backs covered with the fringe hold back the curtains. The shaped valances are cut from the famous Napoleon chintz and edged on three sides with the dark braid. The Aubusson rug has a field of blue diamonds and a red pink border. The Empire bed, painted white with green lines, has the head and foot-boards covered with the Napoleon chintz. The bedspread and two rolls are also covered with the chintz bound with green braid.

In the broad wall space opposite the bed and between the windows, there is a dressing-table with hangings of coarse white linen edged with green braid. A triple mirror with a blue frame rests on this dressing-table. The Directoire bench of walnut with carved ends, upholstered in dark green cambric, has two tiny rolls at the ends. Two delightful Empire chairs painted white with black feet and covered with Napoleon chintz are also used in the room. The bedside table is a small round one of cream marble, supported by three swans. The lamp on the table is made from an antique porcelain group, representing a number of figures standing under a tree. The top of the tree was cut off and wiring for electricity brought through the base; then a pale yellow shade was put on and the top of the tree replaced above it.

The little house on the left holds the dining-room, kitchen, and the servants' rooms. There is a small square entrance hall, but in this case there are no stairs to be seen. Instead, the wall space opposite the door is filled by a Georgian china cupboard, with arched top and fluted shelves, blue edged. This cupboard holds a collection of white pottery, and the top shelf is occupied by a magnificent white porcelain peacock with spread tail. When the door is open one looks across from the other little house and sees this beautiful peacock with the spreading tail.

THE DIRECTOIRE DINING-ROOM

The important room in this cottage is the dining-room, also Directoire. The floor has been covered with cream coloured composition, marbleized to look like an inlaid floor of cream marble, with the familiar star-shaped design in the centre. The main part of the floor suggests cream and yellow marble, and between the black border and this cream colour lies a Greek border of black on yellow. The walls are broken into panels by clever use of wall-papers of different colours, beadings, and

mouldings. The woodwork is painted pale grey, and this grey is used for the outside of the panels. The inner part of the panels is of bright cream paper.

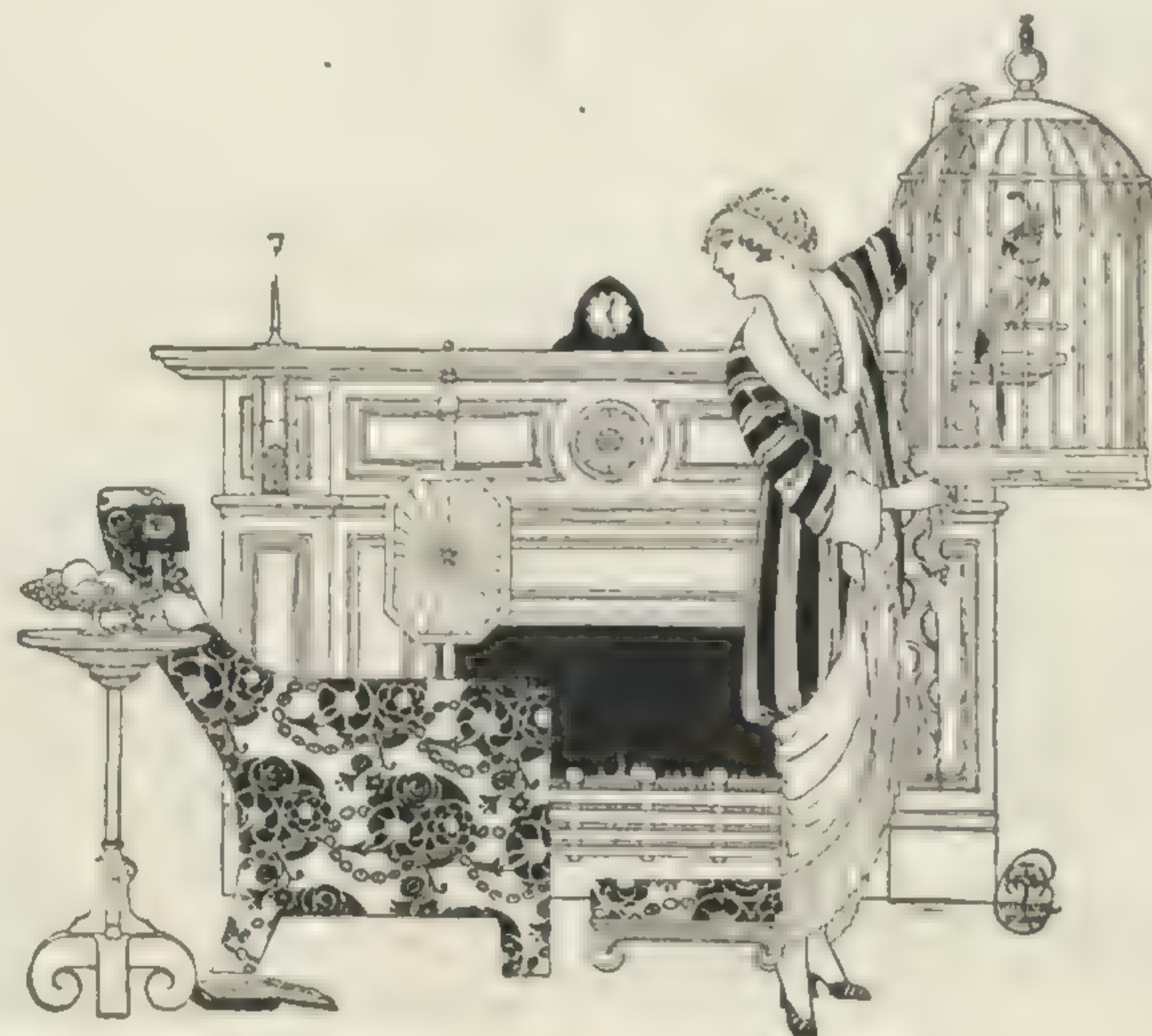
The curtains in this room are of glazed chintz of white ground with Pompeian figures in bright blue and terra-cotta. They are finished with a terra-cotta fringe. The dining-table has an old-gilt pedestal base with a mahogany top. This table is quite long and is usually spread with a heavy Italian lace and set with four little white urns filled with pink flowers. The chairs are extremely simple Empire ones of mahogany with little touches of gold and black. The six side chairs have seats of a pink toned material, and the two armchairs are covered with violet and white checked homespun. The long serving-table, which has been made to go with the chairs, has upon it a figurine flanked by two flower-filled yellow vases. Above the serving-table hangs a Directoire mirror with a black frame and with gold curtains draped becomingly against its sides.

APPROPRIATE ACCESSORIES

Opposite this wall a black and gilt stand holds a square Dutch chest. The sides of this chest are painted in brilliant colour, but the front of it is made up of gilt drawer fronts. On the top of this chest stands a huge covered tureen of old Lowestoft with terra-cotta knobs and handles. Above that hangs a Pompeian picture in terra-cotta on black with a black glass frame. The silver, which has been planned especially for this little house, bears the shell pattern which is the architectural motif of the windows outside.

The dining-room opens onto a porch exactly like that of the living-room. Here a dark green Italian table and chairs are used. A large black and straw coloured checked rug is used on the red brick floor, and a long green table against the whitewashed brick wall is filled with many pots of crimson and cherry colour begonias. A half circle of evergreens has been planted as a background for a curved garden seat just beyond this porch.

Few great houses offer so much amusing detail as these cottages, and yet down the great drive one may seek other pleasures, low spreading greenhouses, an orangerie with a box garden and pebbled baths before it, and cherubic lead figures on its long roof. Balustraded walls lead from the orangerie to the beautiful ravines of the woods. One thinks with pleasant anticipation of the beauty the years will bring to this well-begun domain.





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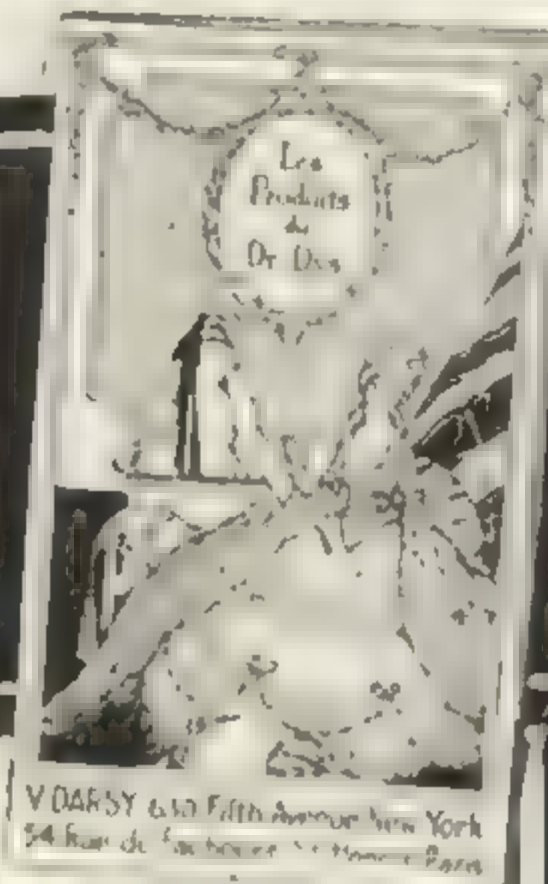
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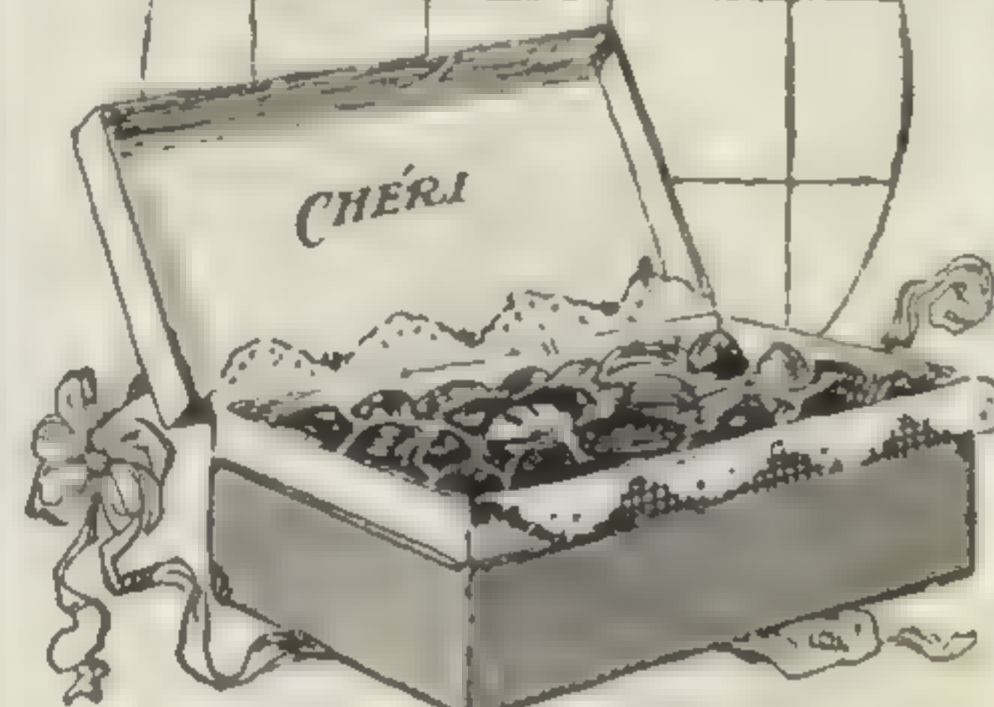
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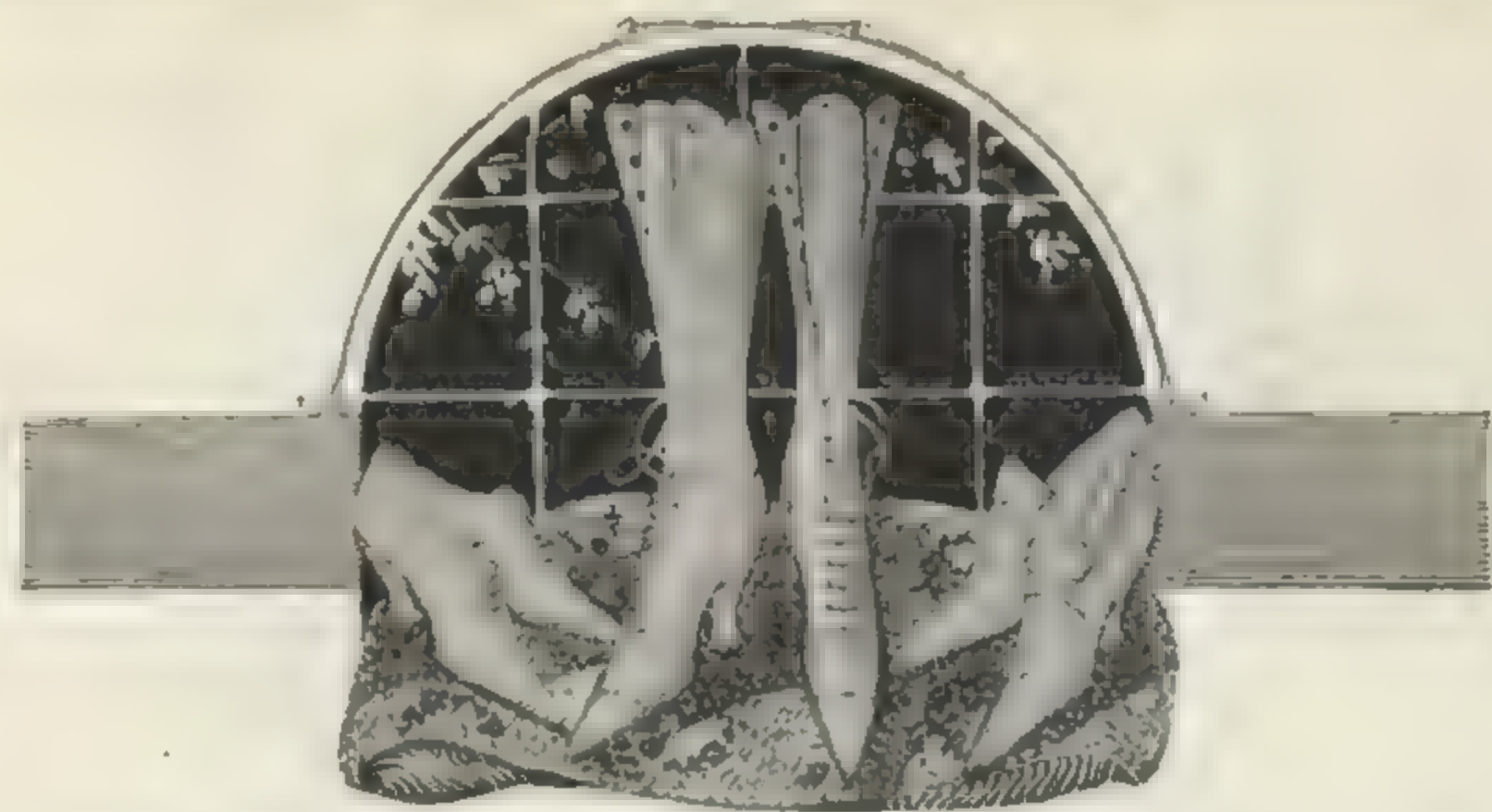
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With this complete silver tea-service as one's ally,—tray, kettle, teapot, urn, sugar bowl, and cream pitcher, made in a chased Adam design with smooth ebony handles,—one may leave the rest to fate; silver service from Gorham

The GENTLE ART of DRINKING TEA

(Continued from page 53)

ing display ready for serving. Layer cake is seldom used, since all cakes are of the sort one eats with the fingers. There will be, too, thin brown or white bread with butter, and small sandwiches. English 'Varsity men love above all else with their tea, jam sandwiches. But the crowning triumph of an hour of triumphs is the mighty plump cake which the hostess usually cuts at the table.

Lemon and cream, of course, are among the accessories, and, for a foreign guest, a small decanter of rum stands on the tea-tray. No decoration is ever permitted on the tray, not even a vase of flowers, for each article must have its distinct use.

In order to further the atmosphere of friendship and informality, the guests assist the hostess in serving. A kettle for hot water and an alcohol lamp to keep it constantly warm stand conveniently near.

In case the tea is, on the contrary, to be large and formal, the guests are first ushered into the tea-room, where servants serve at small tables, after which they enter the drawing-room to greet the hostess. To some extent, America has copied this custom.

America is becoming more and more devoted to tea. We, too, have now our different tea-parties—those in the garden, those before the fire, and those more elaborate and social events. More and more, we are coming to appreciate, to love, and to foster this gentle art, and we can not do better, while originating our own little customs, than to remember and use the lovely English ceremonies as well.

Cool drinks for the summer tea-table are many and delicious and may be served in charming surroundings. The tea-table may be spread on a shady slope of lawn or in the garden or on some corner of the veranda. A few of them are to be made as follows:

SPARKLING LEMONADE

Lemonade is one of the most easily prepared and most refreshing of hot weather beverages, and a pleasant variation of the ordinary, juice, sugar, and water concoction is made by slicing six oranges, shredding one pineapple, and adding one box of hulled strawberries to the juice of three dozen lemons and

three pounds of granulated sugar that have been put into a punch-bowl with a large cube of ice. Just before serving, four quarts of carbonic water are added. This will make sufficient lemonade for twenty-five persons.

BURLINGTON

The rind of a lemon is rubbed with a half tablespoonful of dry sugar and then three slices each of orange and lemon, one slice of cucumber peel, and a few berries are added and mixed with a small glass each of brandy, maraschino, and white curaçoa and a wine-glass of sherry. These are put into a vessel containing a big lump of ice, and a quart of champagne and a bottle of soda are added. The glasses in which this is most deliciously served are ornamented with sprigs of fresh mint.

PIPPIN FIZZ

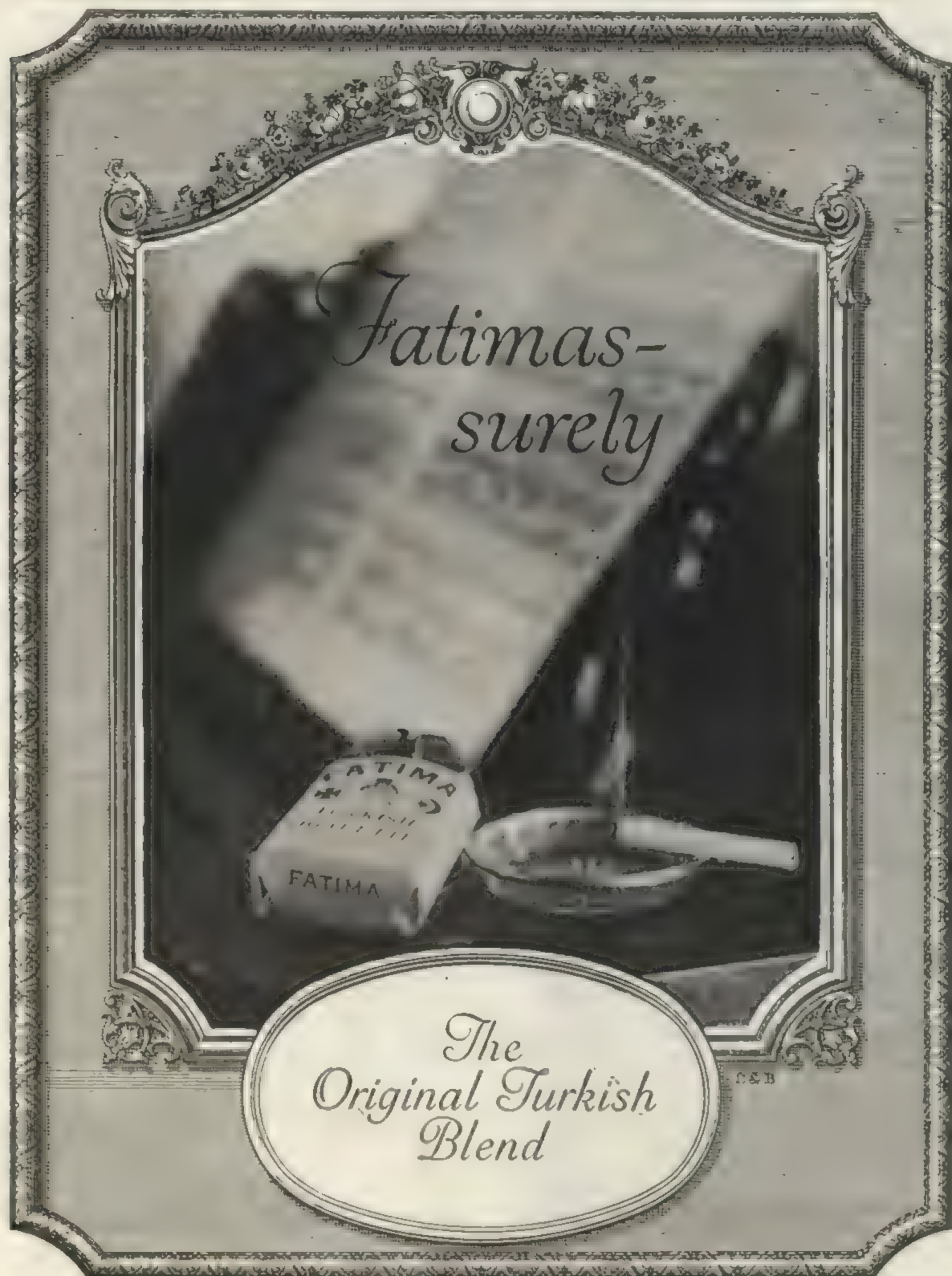
This is a sharp cool drink that will be relished on a hot day. A quart of good cider is poured over a large lump of ice in a glass pitcher, and the top is decorated with slices of sour apples and fresh mint. Just before serving, a club soda is added.

TWENTIETH CENTURY

In this recipe, use as many eggs as there are guests. The yolks and whites of the eggs are separated and two tablespoonfuls of sugar and a gill of water are added to each egg yolk. The whole must be shaken in a shaker until light and creamy. The beaten whites are added, and it is shaken again. Two tablespoonfuls of lemon juice, a suspicion of the grated rind, and a little vanilla are used as flavouring. It is then turned into the glasses and heaped on top with whipped cream.

ICE AND SNOW

This delicious cooling beverage should be served in sherbert cups. It is made with twelve stalks of fresh mint cut fine, pounded to a pulp, and mixed with the juice of two lemons and a syrup, made by boiling together a pound of sugar and a quart of water. It is strained and frozen in an ice cream freezer until it is like wet snow.





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It is not only in their dances that Lemordant, himself a Breton, finds interest in the Brittany peasants

A

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(Continued from page 61)

bility become a fact, the world of art will be greatly the richer.

Of smaller exhibitions there were many during April, for peace has brought a wonderful impetus to art, and the end of the art season this year promises to be more brilliant than its height last winter. At the Montross Gallery were fourteen recent works by Horatio Walker, which showed him not only in his familiar rôle as a painter of sturdy labourers and powerful horses, but in a new mood, painting mistily blue moonlights and turning to myth and legend for his subject. The "Girl and Turkeys," successfully portrayed in oils last year, is here delicately sketched in water colour in a new composition. The large gallery at Knoedler's was devoted to paintings by George Bellows, including some of his forceful war paintings and some child portraits, among them an engaging "Miss Anne" with quaint frock and parasol.

War memorials afford a problem which at present is very much in the foreground in art discussions. As a nation, our past record in war memorials shows less than might be desired of sustained excellence. We have, un-

questionably, memorials which any nation might envy us, such as the St. Gaudens Sherman at the Plaza, one of the finest equestrian statues in the world, the equally fine St. Gaudens Farragut at Madison Square, and Lincoln Park memorial in Chicago, and others of equal or nearly equal excellence. But who can regard with calmness our fall to utter banality in such æsthetic horrors as the monument to the Maine at Columbus Circle.

It is, therefore, encouraging to note the efforts which are being made by many of the larger art associations to place expert art opinion at the service of communities which are planning to erect war memorials and to give to the general public some definite standards by which to judge the plans of proposed memorials. Excellent work in this good cause is being done by the Municipal Art Society of New York, which has issued a well-illustrated bulletin on "War Memorials," and by the American Federation of Arts, which has appointed an advisory committee on war memorials, whose help and advice are at the service of all those who are planning war memorials in this country.



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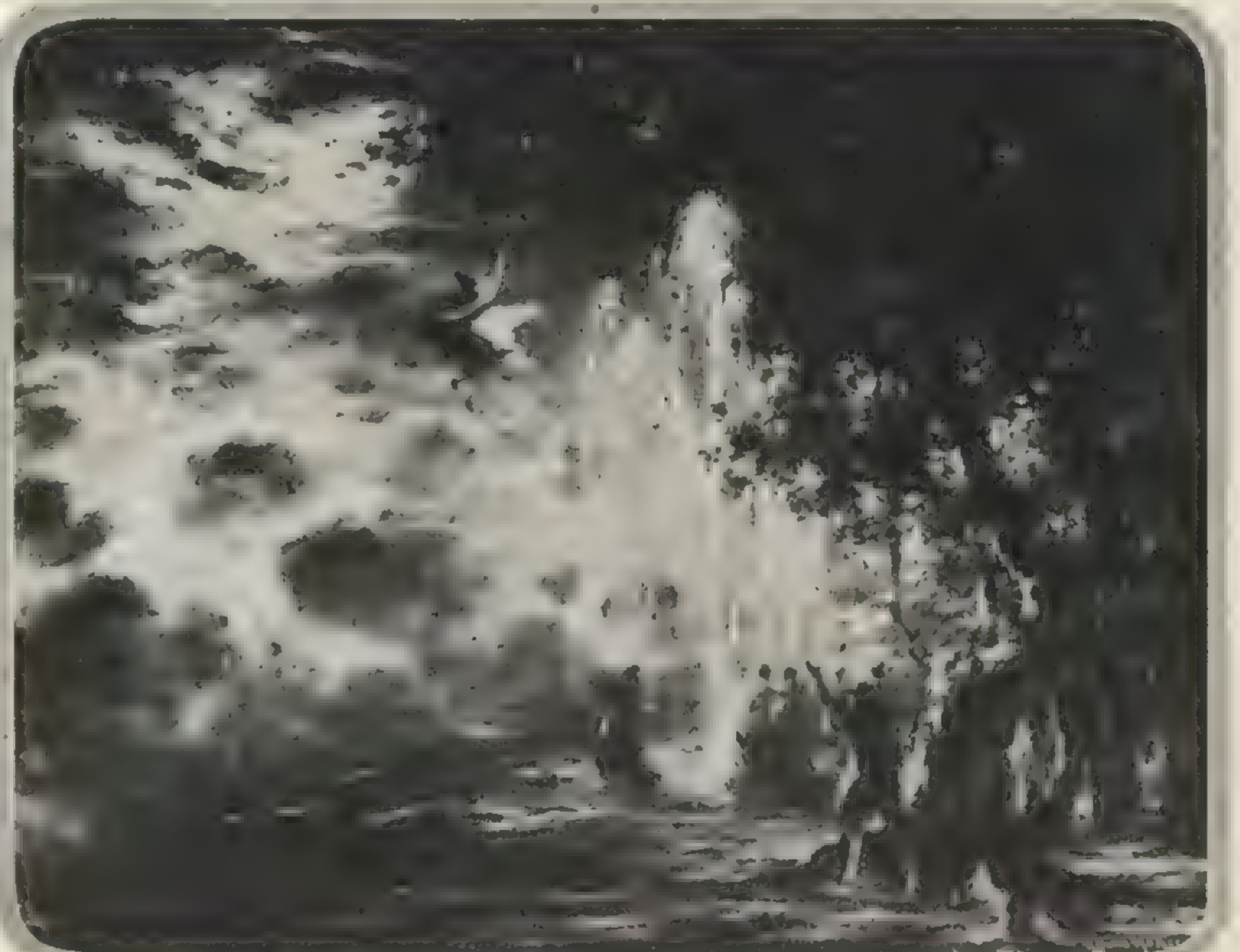
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The Pink
Complexion Cake



Last month's exhibition at the Montross Gallery showed Horatio Walker in a new mood, a mood in which he forsakes his familiar Dutch colouring and Millet figures to paint blue moonlight and mythical subjects, as Hippocrene



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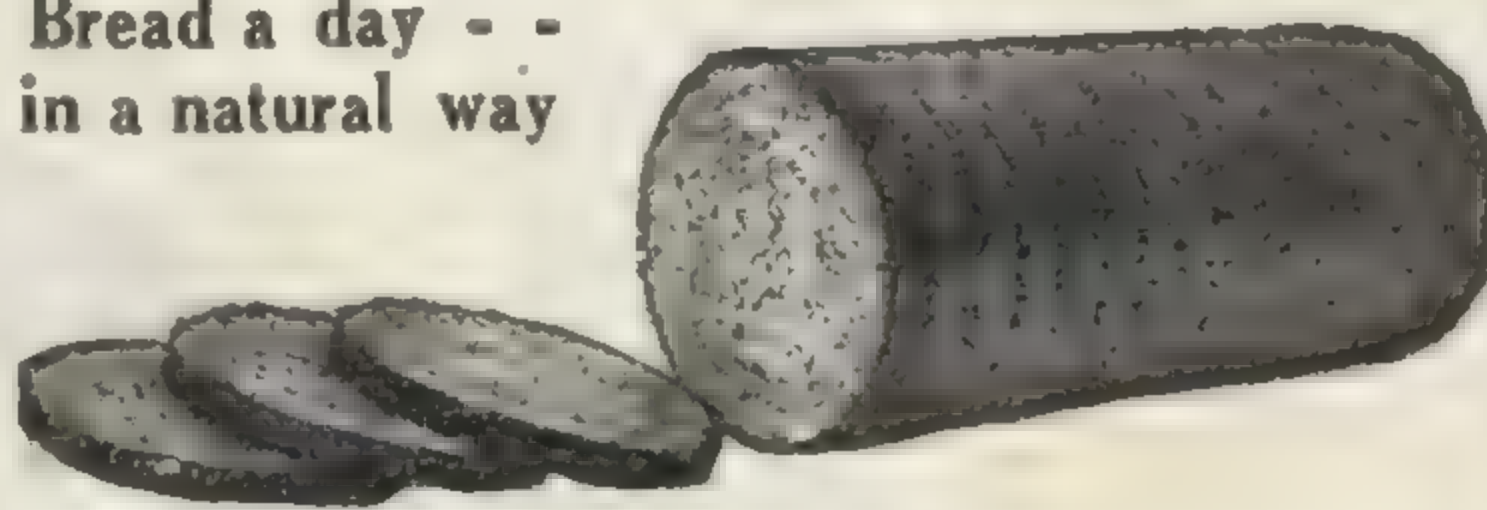
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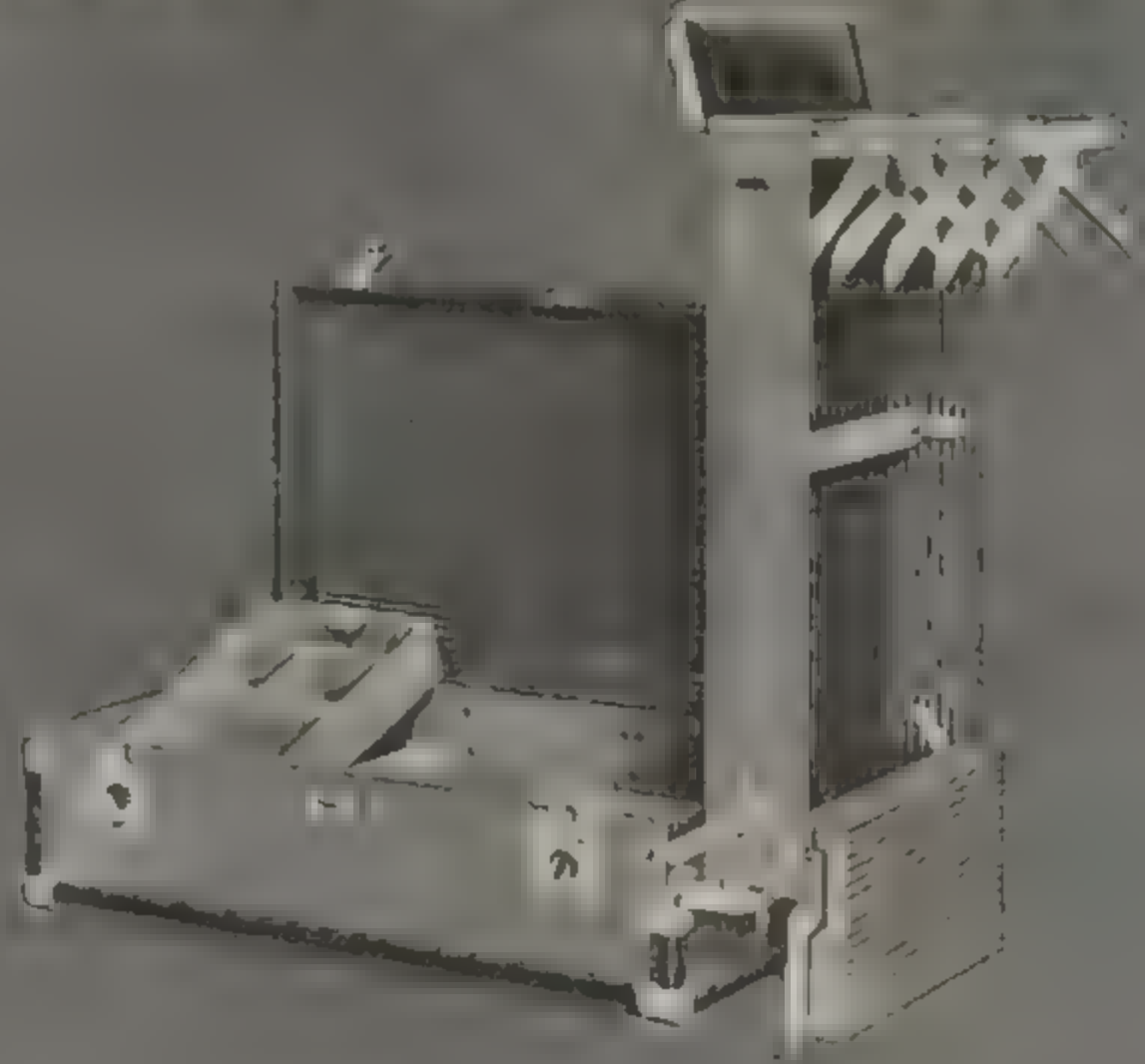
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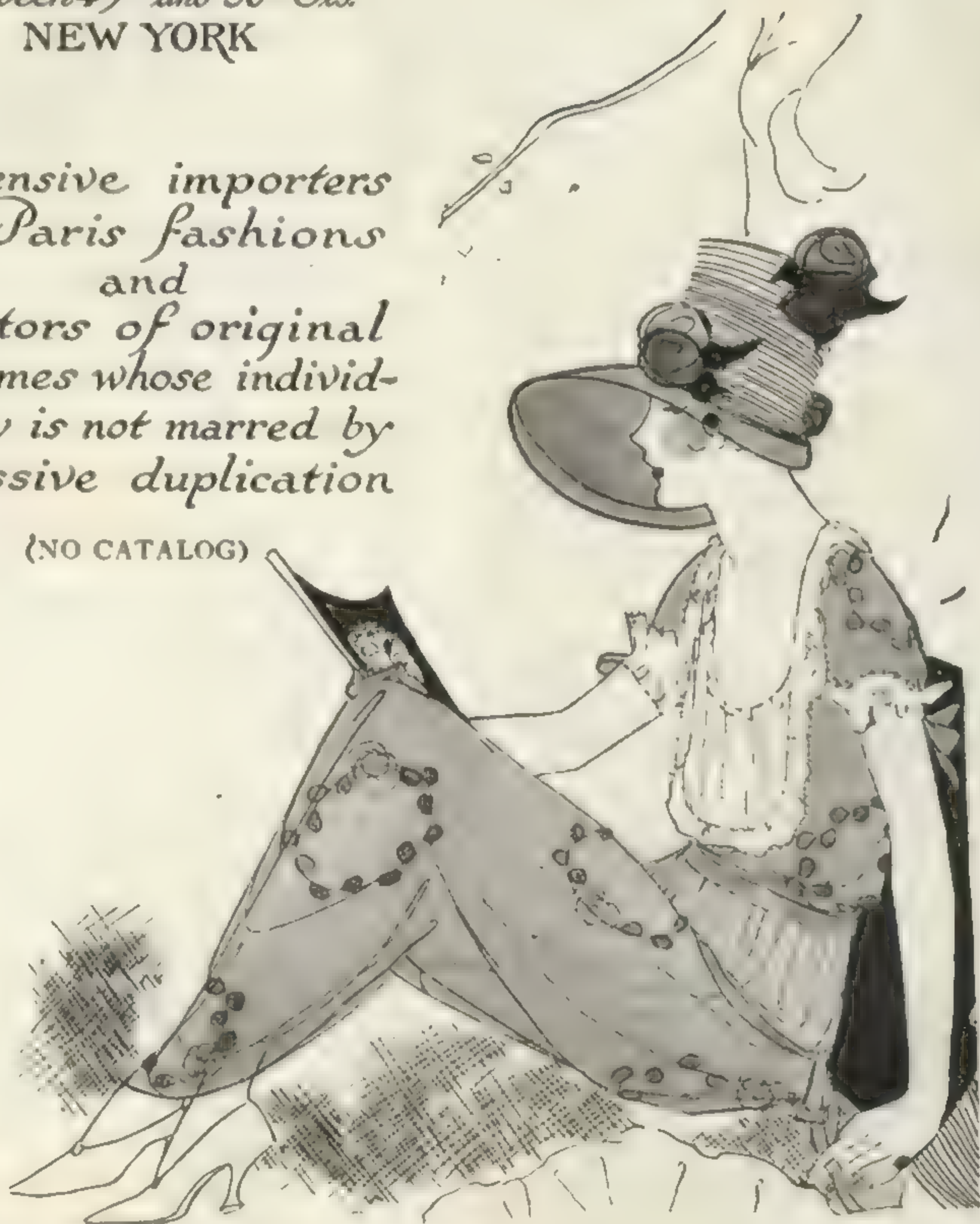
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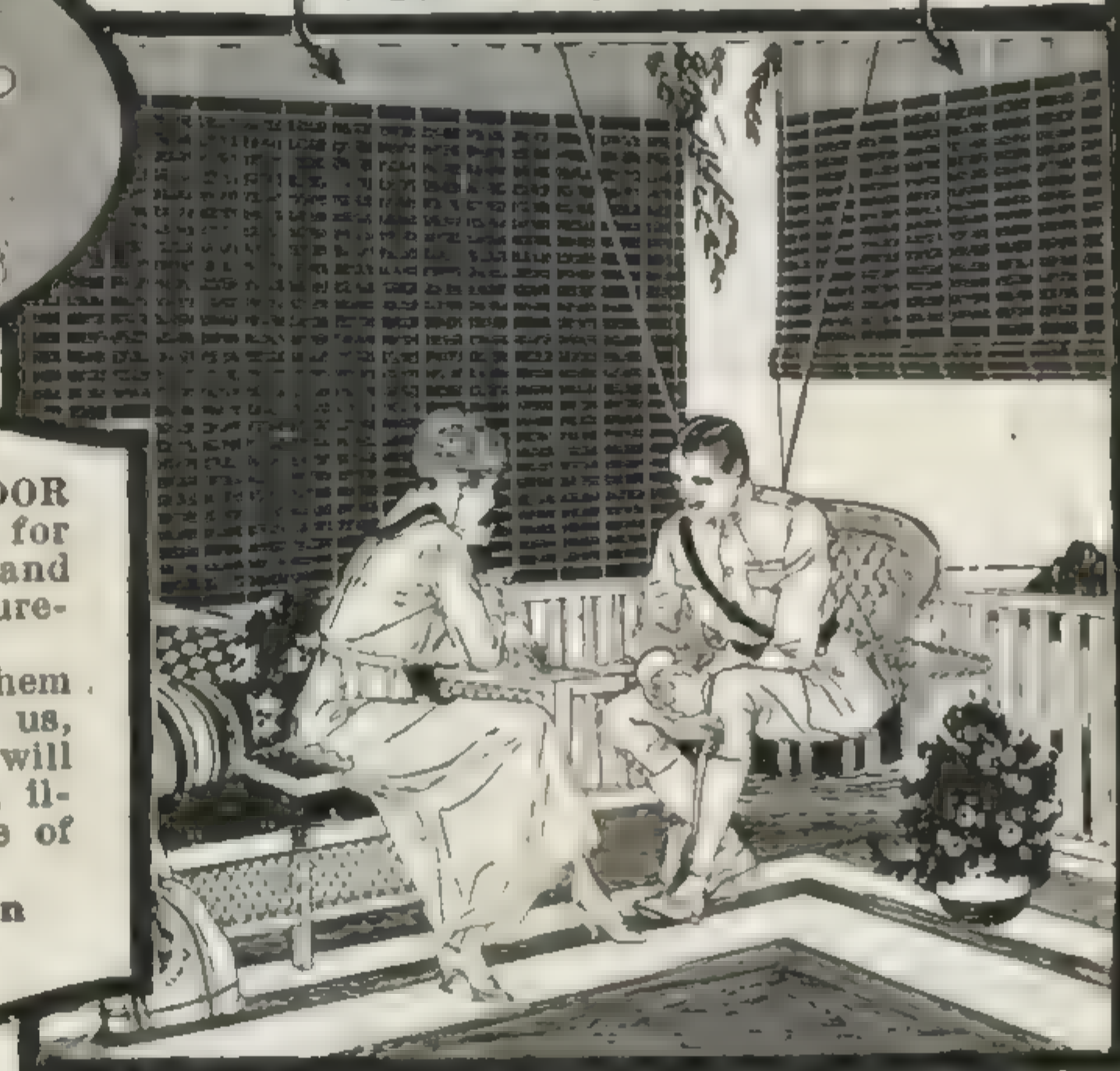
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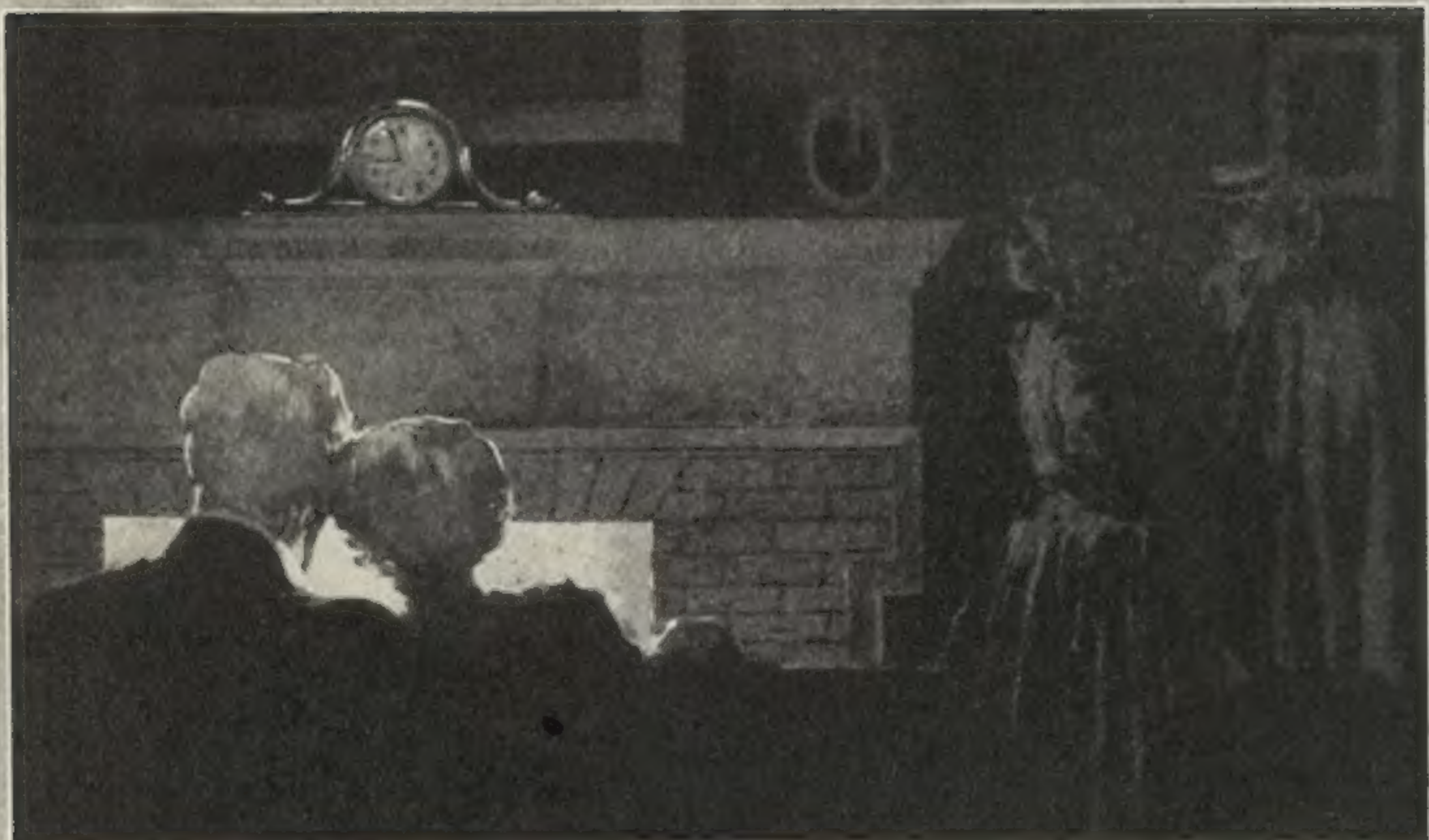
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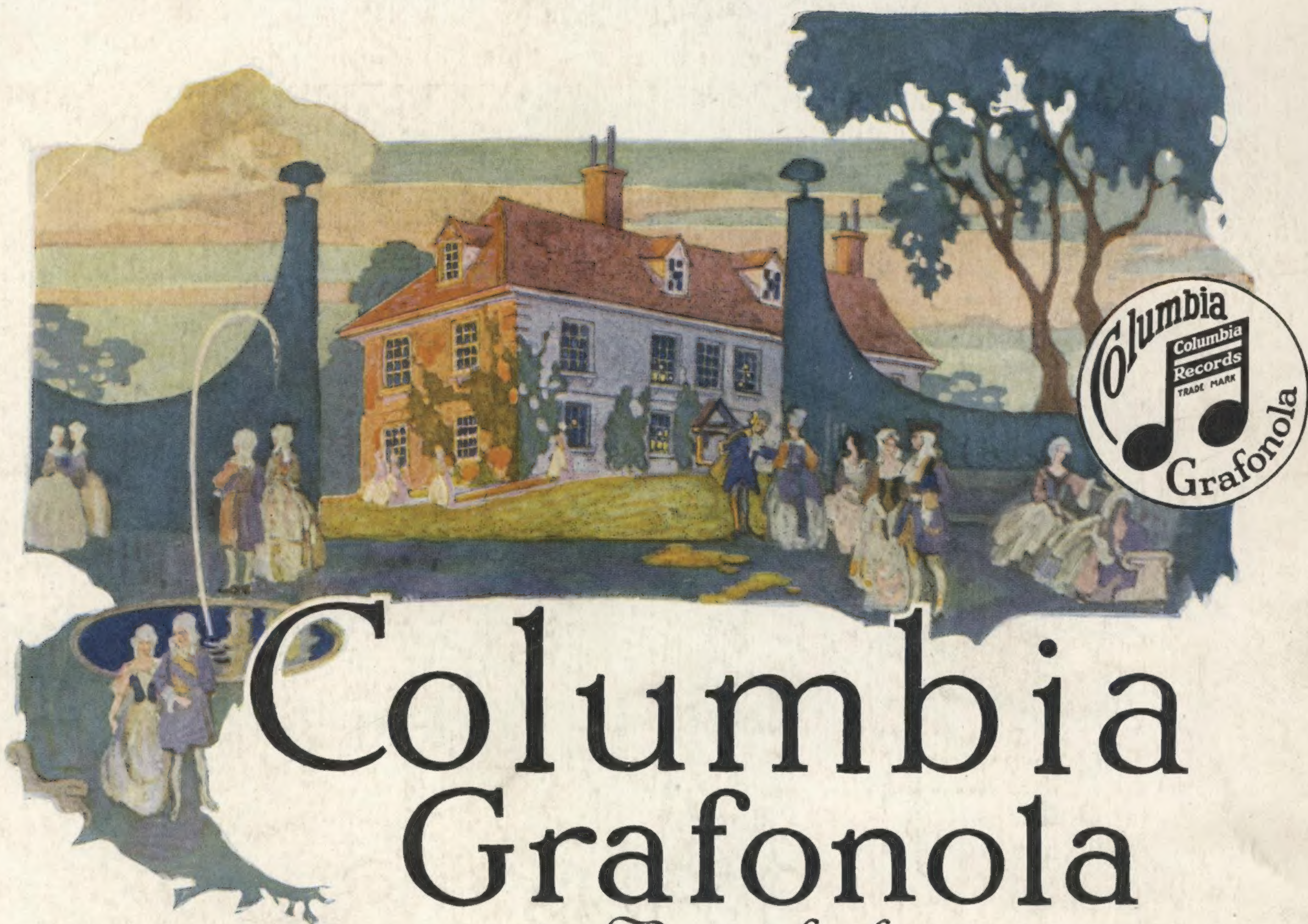
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